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RECORD STADIUM THROUGH APPLAUDS 'NINTH' SYMPHONY

14,000 Hear Second of Two Annual Summer Performances of Beethoven Work in New York—van Hoogstraten and Philharmonic Forces Are Assisted by Chorus of 200—Soloists Are Louise Lerch, Doris Doe, Charles Stratton and Fraser Gange—Enthusiasm Brings Recalls for Participants—Programs of Week Contain Unfamiliar Works—Steinway's Memory Honored

BEETHOVEN'S Ninth Symphony was given its annual performances in the Lewisohn Stadium on Tuesday and Wednesday evenings, July 19 and 20, when a record number of summer concert devotees turned out to witness a master's expression of four species of joy. The Philharmonic forces under Willem van Hoogstraten, who turns the baton over to Frederick Stock for his two weeks' tenure, delighted an audience of 14,000 persons who filled the Stadium and overflowed into a thousand extra chairs in the field, on the second evening, inclement weather having deterred the fullest attendance on Tuesday.

The assisting chorus consisted of 200 mixed voices from the Choral Symphony Society of New York and the soloists were Louise Lerch, soprano, of the Metropolitan; Doris Doe, contralto; Charles Stratton, tenor; and Fraser Gange, baritone. The Third "Leonore" Overture was the opening number at both concerts, making an all-Beethoven program in each case.

Applause Is Plentiful

Mr. van Hoogstraten conducted in his most earnest manner and was duly rewarded for his pains by the hearty acclamation of the season's largest assembly of hearers. The soloists all displayed enthusiasm and artistry, and the chorus sang the exceedingly difficult music unerringly.

Loth to leave, the audience demanded many recalls from Mr. van Hoogstraten, who appeared again and again while behind him the orchestra remained standing to receive its share of well-earned praise.

Rain Eliminates "Hero"

Rain, which has threatened often since the beginning of the Stadium series to cut short one or another program, fulfilled its promise on Monday evening and summarily eliminated Strauss' "Heldenleben" which was announced to follow Tchaikovsky's Fifth Symphony. A few drops of moisture were felt at the beginning of the intermission, but the audience refused to credit the fickle elements and run the risk of missing a program which had obviously delighted it up to that point. As the musicians took their places for the second part a real shower descended and the concert was hastily ended.

The probable familiarity of the hearers with the Tchaikovsky work—from its frequent appearance in whole or in part on every sort of program—may have had something to do with their responsiveness. A ripple of applause so

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FREDERICK STOCK

Second of the Summer's Conductors at the Lewisohn Stadium, New York. Mr. Stock Leads the Philharmonic Orchestra for Two Weeks in This Series

CHICAGO SYMPHONY MAY USE ENDOWMENT

Association's President Hopeful of Future Rehabilitation

CHICAGO, July 23.—Of the many suggestions and plans made for the rehabilitation of the Chicago Symphony since the recent official announcement that it would be disbanded, none has emerged with the stamp of authority until today, when Charles H. Hamill, president of the Symphony Association, stated that interest on the endowment fund would be allowed to accumulate for an indefinite period. "We shall treasure our endowment and some day we shall have an orchestra again," Mr. Hamill declared.

In spite of the fact that wage negotiations had been definitely concluded, Mr. Hamill and James C. Petrillo, chairman of the Chicago Federation of Musicians, with representatives of both organizations, met this week in a final attempt to come to an agreement. The union at this meeting reduced its demands by half and suggested that ten cents be

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BANGOR WILL GIVE FESTIVAL CONCERT

Performance to Be in Aid of Fund, Lowering Event's Deficits

BANGOR, ME., July 23.—In place of the previously announced three-day event this fall, the Eastern Maine Musical Festival now plans one huge benefit performance for the purpose of lowering the festival deficits. Artists engaged for the three-day event by Dr. William Rogers Chapman, conductor for the past thirty years of the Festivals, will take part.

Change of plans was the culmination of the announcement that Dr. Chapman will not be able to conduct the Bangor event this fall.

In a letter dated July 19 to Clarence C. Stetson, president of the Eastern Maine Musical Association, Dr. Chapman stated that his physicians both in New York and in Maine have advised him not to continue his activities this coming season. Though the neuritis which affected his arm is much improved, physicians fear a return of acute neuro-

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CHAUTAUQUA GIVES GUESTS WELCOME AS SEASON OPENS

New York Symphony Begins Eighth Year of Summer Concerts in Amphitheater Amid Great Enthusiasm—Albert Stoessel Is Center of Impressive Demonstration on Ascending Conductor's Stand for Sixth Consecutive Season—Vocal Soloist Appears on Each Evening—American Work Is Well Received in First Local Presentation

CHAUTAUQUA, N. Y., July 23.—The New York Symphony has returned for its eighth consecutive season here in a five weeks' series of concerts, which are given, as in the past, in the great open-air amphitheater. Albert Stoessel, who celebrates his sixth summer as leader of the series, conducted. Over thirty concerts are planned, which include children's programs, matinées of a popular character, and Sunday sacred services.

At the opening concert on Tuesday evening, July 19, Mr. Stoessel and his men were met with such enthusiasm as is rare for Chautauqua. Mr. Stoessel was greeted by a sea of waving handkerchiefs, the characteristic Chautauqua salute reserved for only the most distinguished visitors. The high mark attained with the opening number, Berlioz' Overture to "Benvenuto Cellini," was sustained throughout. The soloist was Mina Hager, contralto, who sang Pergolesi's "Salve Regina" and Cadman's "Spring Song" from "Shanewis," with great success.

The remainder of the program consisted of Beethoven's Symphony No. 5, and three Tchaikovsky numbers—the "Romeo and Juliet" Overture, "Waltz of the Flowers," and "Marche Slave." An audience which approximated 6000 attended and showed much appreciation during the entire program.

James Music Heard

At the Thursday evening concert, Mr. Stoessel presented Philip James' "Overture on French Noëls," a work which was new to Chautauqua audiences. The overture proved a composition of excellent workmanship and much charm, and was well received. Mozart's "Hafner" Symphony was given a noteworthy performance by the string section. Mischa Mischakoff, the concertmaster, has become a favorite with the community. His work was specially notable in the "Capriccio Espagnol" of Rimsky-Korsakoff.

Romley Fell, baritone, sang the Handel aria "I Rage, I Melt, I Burn," with excellent diction and virile tone. The plaudits of the audience compelled him to repeat the number. On the same program were Debussy's "L'Après-midi d'un Faune," and a Wagner group—Siegfried's "Rhine Journey," the Prelude to "Lohengrin," and the March from "Tannhäuser."

"Bohème" and "Blues"

Saturday's concert contained compositions of a more popular character. An outstanding feature was the singing of "Che Gelida Manina" from "La Bohème" by Roland Partridge, who used his ad-

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Texas State Song Contest Will Close in August

HOUSTON, TEX., July 23. — Contest for the \$1,000 prize to be awarded to the composer of a song adopted by the legislature as the state song closes on Aug. 15. The contest is being conducted by senatorial district elimination; thirty-one songs will thus be submitted to the final judges during special session or during the state fair at Dallas on Nov. 1. The song, which is not to exceed four stanzas, is to be arranged both for one voice and for group singing. Contestants must have lived in Texas not less than five years immediately preceding the submission of the song. H. S. WELCH

NEW OPERA COMIQUE ISSUES PROSPECTUS

Details of Enterprise Outlined in Comprehensive Statement

The Opera Comique Incorporated, has issued two booklets in which its plans are outlined. The larger of the two, some ten pages in length, describes the purpose of the enterprise, the proposed buildings, the financial plan and gives at the end, a financial statement.

It is the intention of the organization to present the lighter forms of classic opera and opera-bouffe in all languages, to develop in this country an American opera comique and to establish it as a permanent institution in this country, beginning in New York.

The principal departure in the enterprise is that in connection with a new theater to be erected, there will also be a large hotel the income from which, it is expected, will carry the cost of the opera company. The statement is as follows:

Plans are being considered for the construction of an attractive and commodious opera house, of French Renaissance architecture, embodying every facility and especially designed for such productions. This opera house will be most favorably located; the auditorium will provide ample capacity.

In addition to the auditorium, the opera house will contain administration offices, lounge rooms for patrons, studios, and appropriate rooms for the directors. When not used by the Opera Comique Company, the theater will be leased to responsible applicants for an extended period of years for high class theatrical productions, the Opera Comique reserving it exclusively for "opera comique" during the twelve weeks of its season. The annual rentals so derived will be an aid in assuring financial success.

The site upon which the theater will be constructed will also furnish ample space to embody in the whole plan a commercial structure which will be a hotel or an apartment hotel of 1000 to 1200 rooms, the income of which will more than offset the carrying charges of the theater, thus once for all eliminating the principal cause of failure of such enterprises in the past.

The cost of the theater and associated commercial building will be approximately \$6,500,000.

The number of directors will be limited to thirty-five, chosen from business and musical circles. To provide a permanent association, a charter subscription has been established which will entitle each subscriber to one orchestra seat for one performance each week during the season. This season will be not less than ten weeks annually. The new opera house will have a seating capacity of approximately 1800.

The enterprise is the outcome of the season of French opera comique which was given in the Jolson Theater last winter and which met with marked approval on the part of the musical public and critics. The works presented included "Giroflé-Girofla," "La Fille de Mme. Angot," "La Mascotte" and "Les Cloches de Corneville."

Pennsylvania Tenor to Make Venetian Début

PITTSBURGH, July 23.—Charles Curran, tenor of Washington, Pa., who has been studying in Milan for the past year, will make his operatic début in Venice in August. The opera will be "Lucia di Lammermoor," and his rôle that of Edgardo. W. E. B.

Ysaye Weds American Pupil in Belgium

Annette Dincin of Brooklyn, Bride of Violinist, Studied with Him in Cincinnati Before Going Abroad

EUGENE YSAÏE was married to Annette Dincin of Brooklyn, his pupil, at Lezoute, Belgium, on July 9. He is sixty-nine years old; his bride is twenty-five.

Mrs. Ysaye is the daughter of Dr. Herman Dincin, 504 Twelfth Street, who has lived in Brooklyn for twenty-eight



Eugène Ysaye © Mischkin

years. Her mother died when Mrs. Ysaye was five years old. Seven years ago she went to Cincinnati and studied the violin under Ysaye, who was then conducting the symphony orchestra there. Later she journeyed to Europe and made semi-public appearances as a virtuoso, in addition to playing before the King and



Photo International Newsreel

Mrs. Ysaye, Formerly Annette Dincin of Brooklyn

Queen of Belgium in the Royal Palace in Brussels.

Dr. Dincin states that he will sail for Europe on Aug. 5 to visit his daughter and son-in-law. An acknowledgment of his cabled congratulations has already been received from them.

Ysaye made his initial public appearance in Liège, the city of his birth, when he was six years old. Wieniawski and Vieuxtemps were subsequently his teachers. Numbered among his pupils is the Queen of the Belgians.

Ysaye's first visit to America in 1894 was so successful that many concert tours in this country followed. He was appointed conductor of the Cincinnati Symphony in 1918, succeeding Kunwald, and resigned from that post in 1922, returning to Europe.

Ysaye was previously married to a daughter of General Bourdon de Courtray. Two daughters and three sons were born to them. One son, Gabriel, made numerous appearances in America as a violinist.

ORTMANN TO SERVE AS PEABODY'S HEAD

Chosen Present Director of Conservatory in Baltimore

BALTIMORE, July 23.—Announcement is made by board of trustees of the Peabody Conservatory that Otto Ortmann will serve as director, to succeed the late Harold Randolph, until the board may elect someone permanently to the post.

Mr. Ortmann has long been associated with the Peabody Conservatory, where he established the department devoted to

psychology of music. His experiments in measuring musical talent through scientific tests have been helpful in standardizing the basis of study for individual pupils. He has written about his findings in "The Physical Basis of Piano Touch and Tone." His research laboratory has produced interesting results in the field of musical psychology and the theory of music. He is the author of papers published in psychological and musical journals.

As a composer, Mr. Ortmann has to his credit works for orchestra, a sonata for cello, and numerous songs and piano pieces.

A concert given at the Peabody on July 22, before students of the Conservatory and the Johns Hopkins University Summer Schools, drew a large audience. The artists were Joan C. Van Hulsteyn, violinist; Louis Robert, organist, and Howard R. Thatcher, accompanist. Mr. Van Hulsteyn played compositions by Goldmark, Spohr, Sarasate and Vieuxtemps with his usual technical skill. Mr. Robert demonstrated the possibilities of the Leikin memorial organ with a Bach Prelude and Fugue and some descriptive pieces by Banks, Weaver and Harry Row Shelley. The chief organ item was the manuscript composition "Fête Dieu" by H. Andriessen. This modern number was played with excellent effect.

Paris Beethoven Monument Fund Is Increased

PARIS, July 16.—The fund for the Beethoven Monument has now reached 34,662 francs, it is announced by A. Dandelot, of the committee in charge. This amount includes the proceeds of the concert given recently under the direction of Vladimir Shavitch, and numerous contributions. This sum is not enough, however, to insure the monument, and the committee has issued a new appeal to all the admirers of the composer for a generous response.

Satie's Ballet "Mercury" Produced in London

LONDON, July 15.—Sergei Diaghileff produced the ballet "Mercury" (music by Satie, costumes by Picasso) for the first time here on July 11 in the Princess Theater. The ballet was preceded by Rimsky-Korsakoff's Piano Concerto in C Sharp Minor, played by Nikolai Kopeikin with an orchestra under the direction of Malcolm Sargent. The program also contained Gounod's nonet for wind instruments.

CANADIAN WEST TO HEAR SCOTCH MUSIC

Banff Festival Announced for September Under Royal Aegis

BANFF, ALBERTA, July 23.—Scottish communities in the Canadian west are looking forward with keen interest to the first Scottish Music Festival and Highland Gathering, announced to be held here during the first week in September.

The Festival, which is now being organized under the patronage of the Prince of Wales, will be of national scope and importance. A hundred medals will be awarded for supremacy in singing, dancing, games and piping, the last-named competition to be conducted under rules which have been drawn up by Col. Alexander Fraser of Toronto. Seventeen Highland regiments in Canada are eligible to send representatives to compete for the piping trophy, which has been offered by E. W. Beatty, president of the Canadian Pacific Railway.

Soloists Engaged

Supplementing these features will be a series of concerts for which several of the best known Scottish singers have been engaged. J. Campbell McInnes, famous for his rendering of border and Highland ballads, will take part. Jeanne Dusseau, who under her maiden name of Ruth Thom attracted the attention of Mary Garden by her interpretations of old Scotch songs, will also be heard, as well as Davidson Thompson, baritone, and Ruth Mathewson, contralto, both of Winnipeg. Norman Cameron will represent the Gaelic singers, and a group of folk-singers, recently arrived from the Hebrides, will conclude the series.

The musical program has been arranged with regard for historical sequence, commencing with old ballads of the fourteenth and fifteenth centuries, and continuing with songs of the periods of Mary, Queen of Scots, the Stuarts and the Jacobites, and concluding with songs of Burns, Sir Walter Scott, Lady Nairne and Christopher North. The Hebridean music recently made popular by Marjorie Kennedy Fraser will also be featured.

Indians to Participate

Highland tribes of Indians, whose hunting-grounds have been, from time immemorial, in and about the district where Banff now stands, have consented to contribute folk-songs and dances.

Coast Teachers' Association Holds Elections

SAN JOSE, CAL., July 23.—Grenville Pettis, composer, lecturer on Chinese music and a resident of Los Gatos, was elected to the presidency of the Santa Clara County Music Teachers' Association at its last meeting. Mr. Pettis represented this branch at the State Convention in Stockton this month, giving a lecture and presenting several numbers written in the Chinese idiom. Other officers elected are Cleo Parmalee, vice-president; Clara Gairaud, secretary; and Alma Williams, treasurer. M. M. F.

Seattle Orpheon Society Chooses Officers

SEATTLE, July 23.—Mrs. Theodore D. Callahan was re-elected president of the Orpheon Society. She will be associated with the following members of the executive committee: Ruby Ohman, Mrs. Virgil K. Hancock, Alma Johannesen, Jennie Hegdahl, Hazel Leake, Carolyn F. Hopkins and Mrs. A. B. Germain. D. S. C.

Where Teachers Become Pupils in College Classes



Three photos at left, upper and lower, by International Newswire; photo at upper right by Keystone View Co.

SUPERVISORS AND PROFESSIONAL MUSICIANS COME BACK TO SCHOOL

Left, Above: New York's Youngest Orchestra, in Which the Players Are Anything But What They Seem. Edward Rutledge at Teachers' College, Columbia University, Shows Fifty Professionals How to Play Unfamiliar Instruments. N. L. Church, Organizer of the Summer Orchestral Training Classes, Gives Special Attention to the Double Bass. Right, Above: A Chorus of Conductors at New York University. Dr. Hollis Dann, Director of Music Education School (in Foreground at Left) and Frank H. Luker, Conductor of the Apollo Club of Boston, (Left of Dr. Dann) Drop in to Observe Their Colleague John W. Erb Demonstrating the Rudiments of Choral Conducting. Left, Below: P. W. Dykema (Left), Head of the Music Department of Teachers' College, Columbia University, Confers with Dr. Willem van de Wall, Psychologist (Right), About the Latter's New Course "Music in Mental and Social Therapy." Center, Below: Margaret Williamson of Columbus, Ohio, Concert-Master of the Columbia "Infant Orchestra" Shows Helen Williams of Pottsville, Pa., How to Hold Her Violin. Right, Below: Dr. Dann Helps the New York University Faculty to Forget the Heat on the Lawn at Douglas Manor, His Long Island Home



NEW YORK in July! A broiling, pitiless sun pouring down upon city streets crowded with tired humanity. Pedestrians seeking the temporary shade of the shadows of tall buildings—children in bathing suits playing about water hydrants, mercifully turned on for their benefit—an occasional breeze from the Hudson or the East River rustling the leaves in the parks where hundreds sit or lie at length on the grass, seeking relief from hot pavements—trains and ferryboats crowded with eager throngs, hurrying away from city heat to the grateful coolness of the shore and the suburbs.

And yet those same trains and ferryboats brought into the city during the first week in July approximately 1500 persons who came voluntarily, even gladly, from forty-eight States and from foreign countries to spend the two most trying months in the year at hard, intensive work—study which challenges the best they can give mentally and physically, and which robs them of well-earned summer relaxation.

The reason is not far to seek. New York remains in summer what it is in winter—the goal and inspiration of musicians. With all its heat and noise and crowds, it offers nevertheless something that can be obtained nowhere else.

Attractive Setting

Down in Washington Square, tucked in between two large and impressive buildings, is a quaint ancient red brick house which might easily figure as the

setting of an Edith Wharton novel. Over the doorway it bears this legend "New York University Music Education Building." Inside, the air of old New York is still preserved, for the hallways and stairs are carpeted and substantial antique furniture stands about. If it were not for the mixed harmony of a piano sonata on the right, a violin concerto on the left, and an aria somewhere overhead, the illusion would be complete, but after all it is not dwelling-place, but the home rather of a full-fledged business,—the important business of music education.

Upstairs on the sixth floor, commanding the Square and directly in the path of every passing breeze, is the large cool office of Dr. Hollis Dann, director of the department of music education. To talk to Dr. Dann or any member of his busy staff, is to forget the weather, for here there is much to be done and many needs to be served, in order that the 550 music directors, supervisors, professional musicians and teachers who are enrolled may carry back to every corner of the country, not to mention Panama, Hawaii, China, or Canada, the inspiration and technical training that rewards the summer student at New York "U."

Classes Held Daily

Every day of the summer session or from July 5 to Aug. 12 exclusive of Saturdays and Sundays, sixty classes, dealing with every conceivable phase of the musical art, are scheduled to meet. In addition to these there are two choruses and a full orchestra holding daily rehearsals. One of the choruses, composed of 100 members, devotes its time to elementary work, emphasizing the fundamentals of ensemble singing; the other, with 325 trained singers, studies

and performs the greatest choral literature obtainable. Several public appearances are planned for this group during the session as in previous years. Last summer it presented Verdi's Requiem at the Philadelphia Sesquicentennial celebration and another program at University Heights in conjunction with the Goldman Band.

Dr. Dann believes in putting to immediate practical use the theoretical knowledge gained by his students in the formal university classes and this policy finds expression not only in the choruses but in the University Choir, a group of sixty selected voices which provides the music for the Sunday morning services of the First Presbyterian Church during July and August.

Serves Triple Service

Still another organization which demonstrates the same idea is the orchestra of forty pieces, composed of advanced students. This ensemble serves a triple purpose: It provides practical professional training for the members; it accompanies the large chorus already mentioned; and it serves as a laboratory for the classes in conducting.

"There is an ever-growing interest in conducting in all its aspects," says Dr. Dann, "and to meet the increasing demand for instruction we have enlarged our summer curriculum to include two courses—one in the routine and technic of choral conducting; the other, in the art of conducting as a whole. Four classes totalling 125 students are now functioning, and next year a full course leading to a special degree will be offered."

Two complete courses are listed in the summer curriculum; one leading to a seventy-two point degree for supervisors

of vocal music, and one leading to an instrumental supervisor's degree of seventy-two points. Seventy-five students are enrolled for degrees, the remainder being engaged in special or independent work.

Keeping the Balance

The director is emphatic in his enunciation of the aims of his department.

"We believe here in a musical education which is properly balanced. Personally, I see it as a triangle," he states, "on one side a general cultural course, which furnishes an adequate, well-rounded background; on the other, professional musical training; and both resting firmly on a basis of sound technical knowledge. Our students are required to elect courses as they would in any other college, that is, with a proper regard for history, languages, literature, sociology and psychology. Knowing music is one thing; knowing how to teach it is another. Our aim is to meet both these requirements and to prepare our students to take the best positions in the country in the fields in which we are specializing."

A glance at the curriculum confirms these policies. In addition to the usual sight reading, dictation, harmony, theory, appreciation and similar courses, the following are in evidence: the teaching of music, song interpretation, the teaching of music appreciation, the teaching of instrumental music, class piano teaching; eurhythmics, principles of educational psychology, systematic supervision, public speaking, and others of similar significance.

The separate department of music education is a comparatively recent addition to the University and its very sat-

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Supervisors Play Summer Rôle of Supervised

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isfactory growth since its founding in February, 1925, is in no slight degree due to the personality of its first and present director. Dr. Dann came to New York University with wide experience. He has been identified most recently with Cornell University as head of the Music Department, and with the State of Pennsylvania as State director of music with headquarters at West Chester. The surprising enrollment of more than 500 at the Washington Square institution is to some extent a reflection of these earlier connections, for many of his students in other localities have transferred their activities to New York on his account.

Special Reunion Week

With special reference to these and former students who are not now attending summer school, a special reunion week has been arranged for the week from Aug. 4 to 11. Nine hundred persons are eligible for membership in this "summer graduates' association" and a large number have announced their intention of being present. The program will include round table discussions on vital topics, as well as short intensive courses; entertainment will be provided in the form of song and piano recitals by Gertrude Schmidt, soprano, Harold Luckstone, baritone, and Carol Robinson, pianist, and by the chorus, orchestra and eurhythmics classes. A boat ride and a banquet will conclude the week's activities.

As an incentive to gifted students three free scholarships are offered annually by the department. This year, according to the director, competition was unusually keen and decisions more than ordinarily difficult. Three awards were made: One in voice with Isadore Luckstone, to Clyde R. Dengler, Philadelphia; the second, in piano with Carol Robinson, to Sylvia Tannenbaum, Bayonne, N. J.; the third in violin with Paul Stoeving, to David Friedman, of Brooklyn.

Enjoy Holiday Visit

Associated with Dr. Dann in his work at the Washington Square school is a faculty of forty. Several are members of the winter staff of New York University, but the majority have been assembled from other parts of the country especially for the summer work. California is represented by three teachers from the University of Southern California in Los Angeles: Vincent Jones, Betty C. Perkins, and Julia Howell, the two last-named being new additions to the staff.

The entire faculty was entertained recently at Douglas Manor, Douglaston, the Long Island home of Dr. and Mrs. Dann, and from snapshots taken during the afternoon it is clearly evident that in spite of the heavy schedules necessitated by the short summer session, the guests are very frankly enjoying their summer stay in the sweltering city. The same is true of the students, the director asserts. The classes, the various ensembles, the annual banquet, reunion week, the Stadium and other concerts—all these afford opportunity for social and artistic contacts which mean as much in their way as the academic work itself.

Two young students, looking very cool in their light flowered dresses, bore unconscious witness to the truth of this contention as they met and boarded a Fifth Avenue bus in the shadow of the Washington Arch.

"How far are you going?"

"Up to Columbia. There's a girl from my town studying up there this summer. We're going to the Stadium together later. Better come along. They're doing Beethoven's Seventh tonight."

"I wish I could, but I promised to play accompaniments for a girl from Texas down here. Hot, isn't it?"

Surprising Sounds

But the heat was almost immediately forgotten in a discussion of the best method of initiating high school students into the subtleties of Wagner, and the argument lasted until they alighted at Grant's Tomb and made their way down 122nd Street, past the Institute of Musical Art on the corner of Claremont Avenue.

At this dignified, gray stone edifice

they paused, arrested by a most amazing series of sounds. These seemed to come from an upper room somewhere and were evidently being made by an orchestra of considerable size, for strings, wood-winds and brasses were plainly discernible, and held rather surprisingly together by a wholly unexpected piano accompaniment. It was harmony certainly, yet uncertain harmony, and of the simplest conceivable kind, for all the world as if some modern experimenter were trying to express the collective kindergarten mind in terms of sound.

"T. C. Music s53x"

"Now what do you suppose that is?" "Sounds like the Philharmonic having a little fun."

The New York University summer girls listened, shook their heads and passed on.

"That" is listed in the Columbia University summer announcement as "T. C. Music s53x," which, being translated, means "Elementary Orchestra Practice" under the auspices of the music education department of Teachers' College—and investigation shows it to be even more amazing than the sounds would indicate.

Every day in the week, except Saturday and Sunday, fifty students of the Columbia summer school meet in the practice room of the Institute of Musical Art (famously referred to as "the Damrosch School") and under the baton of N. L. Church or Edward Rutledge, perform upon instruments, which, before July 11, they had never before held in their hands for such a purpose. And the really astonishing part of it is that almost all of them are accomplished musicians in other lines.

Picture, if possible, fifty adults, supervisors of music, directors of public school music, organists, pianists, clarinetists, violinists, and others of similar musical background, from all parts of the country, gathered together on a hot day and struggling with the intricacies of totally strange musical instruments. The exceptions to this rule are the first violinists, who, for obvious reasons, are experienced players. One of these, the concertmaster, puts down her bow from time to time and makes the rounds of the strings, adjusting a chin here, or a wrist there, or correcting an obvious error. Mr. Church and Mr. Rutledge do the same for the players of other instruments.

Simplicity in Scoring

The compositions which they study are scored with the utmost simplicity, the second violins playing on open strings and the wood-winds and brasses limited to corresponding tones. Yet the effect is strictly that of an orchestral ensemble.

The explanation of the phenomenon was supplied by P. W. Dykema, who has been for many years in direct charge of the music education work at Teachers' College. The department, he explained, has this year introduced a requirement that students enrolled in certain courses directed toward the supervision of school or community instrumental ensembles shall learn to play two typical instruments.

The orchestra itself tells only half the story. An elementary course in instruction in band and orchestra instruments supplies the foundation. In it students learn not only the fingering and structure of many instruments, but also something of the theory of teaching them. As a collateral course the orchestra already described offers practical opportunity to use the instruments themselves. First year students may choose the cornet, clarinet or violin and continue with it throughout the summer session. In the second year they may play the trombone, French horn, cello, double bass, oboe, bassoon, or percussion instruments. The result is that by the end of the two years' course a good working knowledge of two instruments has been acquired.

Are Open to All

These classes are open not only to musicians, supervisors and those with considerable musical experience, but to any enrolled student in the Columbia Summer School. The outstanding feature of the music education department this year is the extension of the scope of the department to include and interest general students.

In a formal announcement to the stu-

dent body Professor Dykema points out that "While most of the music courses offered in the summer session are of a technical nature adapted to special students in music education, there are many which may be taken by the general student who has little or no previous training."

These include four groups: Listening courses, for anyone seeking culture in music; group musical activities, choral and instrumental, open to all who are qualified; introductory musical activities, for amateurs who wish to use music in connection with other school subjects or community events; beginning courses in musical technique, for those who wish to begin serious study of musical theory and performance.

The courses open to general students number eighteen and include a wide range of subjects, of which the following are representative: Teaching appreciation through music, literature, and art in the elementary grades; song leading and community music; musical material for festivals and special occasions; creative music in the elementary schools; history and appreciation of music; music in normal living, and music in mental and social therapy.

A Curative Agent

Conspicuous among the new courses added to the Columbia curriculum this year are the two last named above, "Music in Normal Living" and "Music in Mental and Social Therapy," given by Dr. Willem van de Wall. Dr. van de Wall is a native of Holland. He received a broad musical training at The Hague, and for several years was identified with famous orchestras throughout Europe. Shortly after arriving in America he became a member of the Metropolitan Opera Orchestra and later the New York Symphony and it was during his stay in the metropolis that he became interested in the psychology of music. He immediately undertook intensive research directed toward the amelioration and cure of mental disturbances through music. For the past few years he has been engaged in important clinical work in several States among the mentally disturbed, the feeble-minded, the delinquent and the criminal defectives.

The results of his practical demonstrations and clinical experiments have aroused the widespread interest and attention of musicians and psychologists both in this country and Europe, and his work at Columbia has met with immediate and sincere response. He will undertake practical demonstrations of his methods at New York institutions during the course of the summer. Dr. Van de Wall, unlike many psychologists, gives as much attention to the normal as to the abnormal, as his course, "Music in Normal Living," testifies. In it he stresses his belief in the efficacy of music as an emotional balance-wheel in every-day life.

Increased Enrollment

Professor Dykema's new policy of interesting the general student has proved very popular. The enrollment this year of 750 shows an increase of 10 per cent over last year with a considerable number of general students taking advantage of the music courses. The faculty numbers thirty-six. Considerable significance is attached to the fact that 50 per cent of those enrolled are working toward a music degree, the other half taking special courses. It is also worthy of note that of the first group 30 per cent are post-graduates pursuing advanced courses looking toward a master's degree.

These figures are indicative of the seriousness of intention of the student body.

"Entrance requirements and academic standards are becoming more rigorous every year," says Professor Dykema, "and will continue to become so. We want serious students here—those who are interested in an eventual degree. We are getting them, too, and our problem now is to keep our curriculum flexible enough to meet their constantly broadening interests. There is no dead wood in the courses of study and we retain no traditional classes. If a certain subject is unpopular and seems to drag, it is eliminated. If, on the other hand, a new course appears to meet a real need, it is sub-divided the next year in such a way as to treat its several aspects."

For example, the course in the teach-



Photo by Vierck

H. B. TREMAINE, president of the Aeolian Company, recently returned from Europe, brings from France the cross of an officer of the Legion of Honor awarded to him in recognition of his services toward the advancement of music. In addition to nine royal appointments received by the company under his presidency, Mr. Tremaine has received six personal decorations, including the Chevalier of the Order of Leopold, and Cavalier of the Order of the Crown of Italy.

ing of singing began as one class in the training of the child voice. It was promptly divided into two, the training of the child voice and the training of the voice of high school age. Further popularity has required an additional division—voice teaching in the private studio.

Eighty-nine Courses

There are in all eighty-nine formal courses being offered this summer, many of them meeting in more than one daily section due to the enormous demand.

As in the case of New York University, activities are provided which serve as a laboratory for the immediate practical application of theoretical knowledge, for example: the male chorus of forty voices; the Teachers' College Band of fifty pieces; community singing with between 500 and 600 in attendance. The first two ensembles make public appearances throughout the summer. The male chorus sang for the first time in public at the annual banquet which occurred on Tuesday evening, July 19.

The gathering served as a "general get-together" for faculty and student body with an announced program which may be taken as characterizing not only that particular occasion, but the prevailing summer spirit on the Columbia campus, namely, "Fun, friendship, and some items of more serious import."

FRANCES L. WHITING.

London Promenade Series to Revive Season Tickets

LONDON, July 23.—The practice of issuing season tickets, costing only 25 shillings each, tax included, will be revived for the series of Promenade concerts scheduled for Queen's Hall under Sir Henry Wood. Regarding the programs, modern English songs and classical German lieder will be given in place of ballads as the second part of each concert.

Hartford Sängerbund to Celebrate Schubert Centenary

HARTFORD, CONN., July 23.—Plans for commemorating the centenary of the death of Franz Schubert are being made by the Hartford Sängerbund. According to Carl Hess, Jr., second vice-president, this event will include the participation of singing societies from Hartford and near-by cities. Samuel Leventhal is musical director of the Hartford Sängerbund.

W. E. C.

NEW BRITAIN, CONN.—The National Chorus of Sweden gave a concert on the afternoon of July 10 in the Y. M. T. A. & B. Hall.

W. E. C.

Beethoven Appears as the Ideal Transcriber

His Own Piano Sonata Becomes Idiomatic String Quartet When Transformed by the Magic Touch of Composer's Infinite Capacity for Taking Pains—Little-known Work Was Undertaken "Upon Insistent Demands"—Vowed "Never Again!" After Completion of Arrangement

By GEORGE HAHN

THE Beethoven centenary is perhaps not too far advanced to study Beethoven the arranger—the transcriber *par excellence* who, when confronted with pianistic color in one of his own works, did not hesitate to turn the piano idioms into string idioms, regardless of how pronounced the departure from the original.

A modern transcriber might not dare take the work of a classic master and partly rewrite it. But Beethoven made it plain he did not set an example for others. Only to the composer himself is it given to take such liberties, he held.

When Beethoven, in 1802, "upon insistent requests," set himself to transcribe his Piano Sonata in E, Op. 14, No. 1, for string quartet it can scarcely be disputed that he intended to change a good piano sonata into an equally good string quartet. Perhaps he decided that the sonata, "note for note," would sound tame on the strings, or that the strings' possibilities would scarcely be taxed—or at times taxed too much or in an awkward manner. The result is what we have—a quartet that resembles a piano sonata in appearance as little as any other quartet is like a solo for the keyboard instrument.

Is Rarely Played

The quartet is rarely played nowadays; but in that respect it does not differ from some of the other immortal Beethoven quartets. It offers much to the musical student, sophomore and older alike, from the fact that it is a Beethoven transcription. In it Beethoven

shows the musical world what a transcription by the composer himself should be like.

To Breitkopf & Härtel Beethoven wrote under date of July 13, 1802:

"The unnatural ambition even to transplant piano pieces for the use of string instruments, which are diametrically opposed to each other in idiom, might cease with advantage to both. I must insist that only Mozart himself could properly transpose his piano works for other instruments, which also holds true of Haydn. Although not desiring to include myself with these great masters, I must nevertheless insist the same for my own pianoforte sonatas. As entire passages must be omitted or radically changed, so one must also compose additions—and right here is the stone on which the toe stumbles. To circumvent this difficulty one must himself be the composer, or have equal facility and powers of invention as he possesses. I have transposed one of my sonatas for the use of a string quartet, upon insistent requests, and I am emphatic upon one thing—it will not be an easy matter to induce me to try it again."

Overlooked in Editions

The quartet arrangement, however, was not included in the "complete edition" of Beethoven's works issued by this publishing firm, and it was never in-



Showing How Beethoven Eluded the "Alberti Bass," Adding a Bass Arpeggio for Good Measure

cluded in any "complete edition" of the Beethoven string quartet. Even so late as 1875 a new edition of the "complete works" by another publishing house (Simrock) failed to include the quartet. One biographer, Forscher, finding sketches of the sonata for "other instruments," made note that some transcription of the sonata evidently had been contemplated.

But the passage of time brought about more effective research. Willibald Nagels, in his first volume of "Beethoven and His Pianoforte Sonatas," published in 1903, mistakenly stated that Bee-

thoven had only transcribed the first movement for a string quartet.

Dr. Wilhelm Altmann, spurred on to a thorough search for the apparently missing Beethoven work, finally found the original manuscript in the music division of the Imperial Library in Berlin. He was permitted to make a copy. Shortly thereafter, in 1910, he issued the



Here the Master Changed an Ascent Into a Descent in Sixths After Getting Half Way to the Top. Attention Is Called to the Change from "Forte" in the Piano Part to "Piano" in the Strings

hitherto missing work in score, or *partitura*, form for the use of students—108 years after Beethoven wrote it.

A Remarkable Lesson

The string adaptation, differing so materially from the piano original, has caused such few musicians who have seen it to regard it as one of the finest "lessons" in artistic transposition extant.

Marked differences begin on the first page and continue to the last. Even dynamic markings are changed! Inner voices are added. Occasionally the melody is changed. Third and sixths are added to single note progressions. The "lay" of chords is greatly altered. The phrasing frequently is quite different. The "Alberti bass" in the piano score, popular in Beethoven's day and common in his works, is deftly turned into effective string idioms, usually with additions to the original idea.

Beethoven did not hesitate to change the bass. Repeated notes on the piano are displaced by melodic innovations. Conventional keyboard "runs" are turned to more intricate embellishments.

The new key, a half-tone higher, avoids a signature of four sharps in the first and third movements, and gives the 'cello opportunity to play the low dominant (C), the dominant (B) being out of reach in the original key; but throws



A Rapid Row of Broken Descending Chords Was Too Pianistic for Beethoven to Duplicate in the Strings. His Ingenious Substitution Did Not Even Require the Aid of the 'Cello

the second or middle movement from E Minor to F Minor, or from a signature of one sharp to four flats.

Syncopation Introduced

A syncopated middle part is added to the opening measures of the third movement, and the diatonically descending "Alberti bass" is entirely ignored—in fact, not even suggested. It would have been ineffective upon the 'cello, and nothing else in its place is given to this instrument during this strain.

Beethoven's method included the addition of new themes. A broken chord passage in triplets is changed to a triplet diatonic passage having no resemblance to the original.

There follow new embellishments; more inner voice syncopation; added parts, and then to the grand finale—as brilliant in "string style" as the piano original is pianistic.

And yet, on completing this noble transcription, Beethoven said, "Never again!"

MILWAUKEE TO HEAR SUMMER PARK OPERA

Polish Club Arranges for "Masked Ball" Performance

By C. O. Skinrood

MILWAUKEE, July 23.—While other musical clubs of Milwaukee are resting during the hot weather, Polish enthusiasts are promoting the art of music by every possible means.

The Polish Opera Club has made arrangements with the Park Board to give portions of "The Masked Ball" as a special feature at Mitchell Park. This playground has an ideal natural amphitheater. Twenty thousand or more persons can sit on the sloping sides and look down to the stage, where an ample pavilion is built for large musical gatherings.

All the Polish principals who appeared in opera last winter will take part in this performance. The same chorus will be utilized, and a special orchestra will be recruited by Hugo Bach, director of the Park Board Band.

The Polish Opera Club is also negotiating to give the principal musical attraction of the Water Frolic in South Shore Park on Aug. 14.

Organizing Band

Another summer enterprise being sponsored by leading Polish citizens is a project to organize a Polish band. A. J. Lukaszewski, editor of *Nowiny Polskie*, sent out a call for members, and seventy-seven young men immediately offered to enroll.

When the applicants were examined, it was found that fifty-two of them played the violin! But, Mr. Lukaszewski was not dismayed. He has made arrangements to give these young men special lessons on other instruments. He has also arranged for a first class conductor. It is expected that within a year or two, or perhaps sooner, Mr. Lukaszewski will have a band ready to play at the many Polish functions that take place at Milwaukee.

Otto Klemperer has conducted a series of concerts in Russia recently by the Leningrad Philharmonic. Included were several Beethoven lists, of which the "Missa Solemnis" was most notable.

ANN ARBOR SCHOOL INCREASES FACULTY

New Members of Teaching Staff Begin Duties in September

ANN ARBOR, MICH., July 23.—The University School of Music announces additions to its faculty, for the academic year beginning Sept. 19.

Hanns Pick, of Philadelphia, will become head of the 'cello department. He is a graduate of conservatories in Karlsruhe and Budapest, and a former student of Popper. He has been a member of the Rhode Island Trio. Supplementing his work at the University School of Music, Mr. Pick will also become a member of the faculty of the University of Michigan, holding courses in theory in the College of Literature, Science and the Arts.

Lois Maier, wife of Guy Maier, will

join the piano faculty. She is a graduate of Vassar College, and is a Phi Beta Kappa. She was formerly a member of the faculty of the Mannes School of Music, New York, and has appeared in recitals and jointly with her husband. She has also been accompanist for Marguerite D'Alvarez.

Juva Higbie will join the faculty of the methods department. She is a graduate of Hillsdale College, and the American Conservatory, Chicago. She has also done post graduate work at Columbia and Northwestern universities. She has been supervisor of music in several school systems in New York State, in Indiana, and for several years at Adrian, Mich., where glee clubs and orchestras under her direction won State contests in 1925 and 1927.

Nicholas Falcone will be in charge of wind and brass instrument instruction. His musical education was largely obtained in Italy.

Lucille Graham of the piano faculty is a graduate of the University School of Music.

Walter Welke, who will serve as a member of the methods department, is a graduate of the University School of Music.

Waterloo Club Will Feature Ensemble Music

WATERLOO, IOWA, July 23.—The Fine Arts of Waterloo Woman's Club has announced its program for the ensuing year. Ensemble music will be emphasized. The evening department has been dropped, and drama has been taken over from this department. The opening program, a miscellaneous one, will be given in October. Special days will be devoted to Grieg, Beethoven, Rachmaninoff,

Brahms. The concluding program of the year will be on "American Art and Music." Members of the Fine Arts department program committee are Mrs. Claude S. Bennett, chairman; Mrs. W. E. Spencer, Mrs. J. D. Browning, and Mrs. A. S. Weishaar, voice chairman; and Mrs. Loren Berry, violin chairman. Mrs. W. H. Bickley is chairman of Fine Arts department. B. C.



The Latest in Films

SIDEWALK motion pictures are now popular in Germany. Approaching pedestrians are "shot," and as they pass the camera the operator hands them a numbered card reading—"You have just been filmed. Tomorrow the picture may be seen at such and such an address. Price one mark." Ernest Carter (right), American composer, is shown above with His Excellency Franz von Reichenau, former German Ambassador to Sweden, on a street in Heidelberg, where they were attending the Beethoven Festival concerts given by Wilhelm Furtwängler with the Berlin Philharmonic Orchestra in June.

Mrs. Coolidge Sponsors Series of European Concerts

MRS ELIZABETH SPRAGUE COOLIDGE is planning to sponsor a series of chamber music concerts in seven cities of Europe from Sept. 11 to Oct. 16. These are scheduled for Venice, Vienna, Prague, Berlin, Amsterdam, Brussels and Paris, and Hans Kindler will be associated in the direction of them. Among other musicians to be active in the enterprise is Georges Barrère. Compositions played will all be works of contemporary composers, many of them premières and commissioned by Mrs. Coolidge.



Olga Samaroff Retires from Critical Lists, Leaving Confrères to Wrestle With Problems of Too Much Unanimity—Rudhyar Answers Davies and Rejoices in Some Ideas That Are "Profoundly Irritating"—Chicago's Opera Manager Finds Wherein Europe Is Ahead—One Task That Baffled the Prestidigitators of Paris—A Partial Inventory of the Worst Blunders in Music—Also Another Letter Telling Why Critics Shouldn't Exist—Budgeting the News

Dear MUSICAL AMERICA:

IT has been whispered to me that Olga Samaroff will not be with the New York *Evening Post* again next season.

That, I presume, means that she will return to the platform as a pianist.

It means, also, that Messrs. Henderson, Chotzinoff, Downes, Gilman, *et al*, can write what they please, without one of their own number telling them how mistaken they are.

I wonder how they will endure their own unanimity of opinion with respect to their mission in life. Half of the fun of writing about recitals will vanish, now that they are without opposition in their belief that a critic's business is to criticize, and that, after all, there is something in criticism besides just one erring mortal's suppositions with regard to something he may or may not know a little about.

Personally, I shall miss Mme. Samaroff's frank espousals of the artists' side of the critical question. But there is no great loss without some gain, so, if it really is true that she is going back to the concert platform, there is this consolation for those who had almost become convinced that the pen was mightier than the keyboard, and that a typewriter *sforzando* eclipsed anything of which the piano was capable, even in the hands of a Samaroff.

HERE is a letter from D. Rudhyar, the modernist composer, whose recent article in MUSICAL AMERICA on "Musical Vitamines" aroused the ire of James Davies and gave me an opportunity of satisfying my persistent lurch for controversy. It needs no comment from me.

My Dear Mephisto—I was very glad to find in your columns a summary of James Davies' criticism of my article, which criticism I have had no chance as yet to read in *extenso*. I do not wish to defend my ideas and still less the New Music to which I referred in "Musical Vitamines"; however I wonder if you yourself understood one point I made, and which roused the ire of Mr. Davies. Thus as I may have been too imprecise on this matter, I would like to add a few words to correct possible misunderstandings.

It is true that I see "modern music as representing the upheaval and unsettlement of modern life," but it is not exactly true to say, as Mr. Davies does "that music MUST be just as incoherent as so-

ciety." I wrote that "as the fall of the year witnesses not only the decay of vegetation but also the development and sowing of the seeds, so the 19th century has been not only a decadence, but still more the pre-natal epoch of a new musicality."

There is no "chaos" in a seed. There is no chaos *everywhere* in society today. There are groups and ideas which, being seeds of the future order, do not belong to the nearly general chaos. So also with that music which is really "new." Chaos is created, I wrote, as tonal music which ought to be by nature consonant, becomes surcharged by dissonances, which are purely emotional and unrelated to the basis of such tonal music.

Beethoven, in his time, was the father of the "new music"; still expressionism begins with him, thus he is the source of the succeeding "chaos," which does not detract from his greatness as an individual. Moreover his time was far less chaotic than ours; it was but the very first beginning of that which now is tearing down all the foundations of our thoughts. Wars do not mean chaos as much as great and generalized changes of ideas do. And anyway why "the noblest thoughts ever uttered by any musician"? There is much of Vittoria and Palestrina, not to mention Asiatic music, that I prefer to Beethoven's Symphonies; and after him, much of Wagner and Scriabin. And Beethoven is no favorite in the neo-classic camp either!

But then new ideas are always "profoundly irritating"; still they may happen to be true, all the same. Sincerely yours, D. RUDHYAR.

WITH all the sporadic excitement going on in New York with regard to the new Metropolitan, it is interesting to know that those who govern the destinies of the Chicago Civic Opera Company are also hard at work gathering data for the plans for a new temple of opera in the Windy City. Herbert M. Johnson, manager of the Chicago organization, writes interestingly from Europe concerning the equipment of the great opera houses as well as the difference in standards of what, after all, really is opera, in various parts of Europe. Mr. Johnson makes interesting and significant comparisons though one can not, invariably, agree with what he has to say.

It is a curious fact, as Mr. Johnson points out, that with the shining exception of La Scala in Milan, the opera houses in the land where opera was invented, are woefully behind the times, even behind those in the U. S. A., which is speaking volumes. The Scala, which was building at the time of the Battle of Bunker Hill, is a third smaller than either the Metropolitan or the Chicago Auditorium. The auditorium itself is of antiquated shape and construction, but behind the scenes, the very latest improvements have been made. The footlights have been dispensed with and modern lighting systems installed.

To Germany, however, the seeker for the last word in opera house construction must go if he would be utterly abreast of the times or even a trifle in advance of them.

"Necessity," says Mr. Johnson, "has long been considered the mother of invention. The impoverished conditions with which German lyric art has had to contend since the war have brought the influence of necessity to bear upon every department. This, plus the inherent genius of the Germans has been responsible for remarkable progress. And, as might be expected, the greatest advance seems to have been accomplished in the smaller and less prosperous opera houses and theaters."

It was, therefore, to Munich, Darmstadt and Langenschwalbach that the group of Chicagoans was heading its way before going to Berlin. The party consists of Mr. Johnson, E. R. Graham, architect; Giorgio Polacco, musical director; Charles Moor, stage-director; Harry W. Beatty, technical director, and Edward Moore, chief electrician. Thus, practically every department of the opera house is represented.

While commenting upon the fact that Italy, the birthplace of opera, is behind other countries in the matter of stage mechanism, Mr. Johnson expands upon what is not unknown to opera lovers, that although the Italian theater-goer will put up with very primitive scenery and stage mechanism, the singing must be of the very best.

"An operatic king," said Mr. Johnson, "may deliver a burst of golden harmony from a throne consisting of a kitchen table masked by a careless draping of portières from a nearby inn, surmounted by the most comfortable chair or stool from the same tavern, and meet with salvos of applause. But let him address his regal message from a throne of perfect appointments and fall short in vocal values and his audience will threaten to drag him from the royal dais. And all France, aside from Paris, is pretty much the same, except that provincial France grants fairly polite audience to singers whose faults would spell instant and vociferous condemnation in Italy."

HERE is where I declare a point of departure from Mr. Johnson. France may have, or better say, may have had, an amazing ability in the manufacture of operas, but her presentation of them has, for some years, been shoddy both in the matter of singing and production. I heard a performance of "Louise" at the Comique some years ago that would have been a disgrace to any provincial traveling company in the United States. The same is true of the Opéra. Paris audiences sit through performances that would empty any theater in New York, and do not seem to know the difference. The scenery appears to have been taken from the opera museum for the occasion. Another irritating point is the stage management at the Opéra, which permits the chorus singers to talk while on the stage. Frequently the soloists singing over the footlights are almost inaudible on account of the racket going on behind them and certainly it must be very trying to their nerves.

I have heard opera in various provincial French opera houses, in Aix, Dijon, Toulouse and Bordeaux, to be exact, and I cannot, in retrospect, see that these performances were in any way superior to what our provincial traveling companies give. Aix in the season certainly ought to be able to do something handsome in the matter of opera. True, I heard there some very good singing by members of the Théâtre de la Monnaie, but the staging and costumes were pretty bad. The Dijon opera was ghastly in the matter of chorus, settings, costumes and the singing only fairish, but in Bordeaux slightly better. In Toulouse—this was before the rebuilding of the Capitol Theater—they gave what we should consider fairly good "summer opera" though I was there in April.

No, I really cannot see that the artistic sensibilities of provincial France are any better than those of the country's capital.

FOR all the aspersion that Europe may cast upon our artistic sensibilities, it is obviously true that our two major opera companies are galaxies of stars such as no other opera house in the world, functioning at the same time of the year can boast of. If we have not displayed the ingenuity in stage mechanism which the European nations have, we at least have the sense to realize where to go to get the best of the things we do not produce ourselves. We do, it is true, put up with some pretty bad singing from time to time, and our stage equipment may not be of the most modern, but we apparently get the best singing there is and we are on our way to improve the other condition. "As we conceive grand opera in America," says Mr. Johnson, "no performance is greater than the illusion imposed upon the audience." Hence the party of six Chicagoans who are combing Europe to find every device which will increase this degree of illusion.

SPEAKING of that rather awful performance of "Louise" referred to above, I am reminded of an anecdote told me by one of the officials of the Metropolitan in regard to the singer whom I heard bellow through the title-rôle.

It appears that the Isola Brothers, for some years the management of the Comique, had previously been *prestidigitateurs* and had won decided eminence in the field.

A year or so after they became managers of the Comique some wag remarked that they had been making things disappear on the stage for twenty years, but even their extraordinary ability in that line had not been able to make Mme. Chose disappear from the stage of the Comique!

BEFORE diving into Germany, Mr. Johnson motored from Milan to Rome with Charles Hackett and Mrs.

Hackett. In spite of the feeling of uncertainty in the air, Mr. Johnson says that Italy is still Italy. "Only yesterday," he says, "we saw an impromptu bit from 'Cavalleria Rusticana' enacted on the streets of Rome. An exceedingly handsome girl walking with an elderly gentleman attracted some unwelcome and offensive attention from a young fellow. Her escort rushed at the latter and bit his ear and in a moment there was an active and noisy fight. The men grappled and the girl seized the long raven locks of the youth, tugging with all her strength and screaming with the same energy. Finally the lad broke away and ran for his life, happy in escaping the enraged girl."

"MISTAKES OF CRITICS" is the heading I find on a translation of an article from the Prague *Journal*, which I salted away some time ago for just some such discussion as this. I take it for granted that the list is far from complete. Indeed, I can think of a few right here in New York in our own era that would have been logical additions to the list, to say nothing of errors perpetrated in various parts of the hinterland.

Poor old Eduard Hanslick, whom everybody lambasts these days, very naturally heads the Prague writer's list. Hanslick, we are reminded, overrated Rubinstein as a composer, just as he underrated the gifts of Wagner. Hanslick wrote about Rubinstein's opera "Feramors": "I hold for the rest, Rubinstein to be the greater musical talent, although a much greater significance belongs to Wagner as a dramatic composer of historical culture."

Yet Rubinstein, whose fame as a pianist still lives to this day, as a composer is as good as forgotten, while Wagner's star shines with undiminished glory. Wagner was not rightly understood by Robert Schumann, who also erred in his estimate of the composer Ludwig Schunke, whom he liked next to Beethoven.

As a piano virtuoso, Schumann placed Schunke next to Liszt. He praised Sterndale Bennett of England and Ludwig Berger of Berlin; today they are all but forgotten.

But the fate of Anton Rubinstein was more tragic than theirs. During his lifetime he lived one of the fullest and most fruitful of musical careers; he produced a dozen operas, oratorios, ballets, six symphonies, piano concertos, unnumbered chamber music overtures, suites, etc. Today, one occasionally hears one of his songs on a recital program.

The same fate awaited the musician Reissiger, the successor of Marschner in the direction of the Dresden Opera House. Reissiger wrote operas, masses, concertos, symphonies, chamber music, all utterly unknown today. The disappearance of the romanticists, as the Prague writer sees it, is lamentable.

The classic period holds its own with Haydn, Mozart and Beethoven; the old classic, with Bach and Handel. Only overpowering genius can hope to keep its head above the waters of oblivion and stand the acid test of time; smaller talents are forgotten, fashions change, genius remains.

Compare again Carl Loewe and Carl Maria von Weber. Loewe was known as a great composer of ballads; he wrote more than a dozen great oratorios, five operas, any number of chamber music and piano compositions. The critics, including Robert Schumann, gave him great praise.

Weber today is known through his overtures, piano compositions and his operas "Der Freischütz" and "Oberon."

Another forgotten master, says our Prague commentator, is Fr. Silcher, a folk-song composer and singer of great merit. He is forgotten, but his songs will be sung as long as the German language remains.

SCHUMANN, you will note, made mistakes as a critic quite comparable to those of Hanslick. The same could be said, I think, of Berlioz and other famous creative and executive musicians who essayed criticism. This, it seems to me, rather knocks the pins from under those who argue that the trouble with criticism is that the critics are musical nobodies and that things would be very different if musicians and their music could really be judged by a jury of peers. What one of our young modernists, for instance, would really relish reading a review of his latest experiment in cacophony, written by Richard Wagner? And would our singers be

[Continued on next page]



[Continued from page 6]

any more content with what was said about them if the reviews carried the by-lines of Nellie Melba, Marcella Sembrich and Geraldine Farrar?

Pianists, particularly, seem to think they do not receive a square deal from the reviewers and some of them are forever challenging the critics to come up on the platform and do as well. Entirely aside from Olga Samaroff's adventures in criticism and Olin Downes' reply in the three-piano fling he shared with John Erskine and Ernest Urchs last season, I know not whether to snicker or shudder when I think what their feelings would be if one Vladimir de Pachmann were asked to sit in judgment upon them.

PERHAPS it is only the torrid weather, but I am beginning to think that the policy of the critics in getting out of New York in the summer is one of safety first. Right on the heels of the scorching epistle from Tulsa, Okla., which I published last week, comes this from G. V. Grinnell, of Brooklyn, which, it seems to me, would increase the temperature and likewise the humidity (I might have said humility but I am told there is none of that in any critic's make-up) of any reviewer's sanctum sanctorum. Preserving the same discreet neutrality that I found the part of wisdom when I printed the Sonnakoll letter, I submit the following as the views of Mr. Grinnell:

"Dear Sir: Mr. Sonnakoll says much that coincides exactly with what I, personally, think of critics as a class. What use are they and who pays the least attention to what they say or think? It has been demonstrated times without number in both the musical and dramatic world that what the critic thinks and says, really cuts no ice at all with the general public. Works which they declare worthy in every way are failures, and others that they damn utterly are received with joy by the public which, after all, is and must be, the court of last resort.

"The late Richard Mansfield once said that in the last analysis, a criticism was merely the opinion of an isolated individual. He might have added that it was as evanescent as a summer sigh. Who cares what an old fuddy-duddy like Ruskin said about Venice? Venice is an emotion, not a locality. You either feel it or you don't. The same is true of all works of art. You either like them or you don't. There is no absolute standard of knowledge except that which can be reduced to a scientific basis and one man's meat is another man's poison in the concert hall as in everything else.

"I do, however, take exception to what Mr. Sonnakoll says in respect to the fact that critics, if they were worthy to judge, would be up and doing themselves. This has been said often before, and said much more tersely.

"There are people that like and admire the Ninth Symphony. I, personally, loathe it as I do the Tchaikovsky 'Pathetic.' Nevertheless, I should not dream of standing outside the gates of the Stadium on evenings when these works are scheduled for performance, and exhorting people not to go in. If you like that kind of thing, that's the kind of thing you like. I am an educated musician and yet I love a good rag quite as much as I do Wotan's 'Abschied.' They excite different cells in my brain but the resultant pleasure is none the less in either case.

"Therefore, I really don't think much of critics. I've enjoyed too many pieces of music, too many pictures, too much sculpture, too many plays that they have torn to smithereens, and conversely, I have been bored to extinction with too many things that they have praised to the heavens!"

THE New York Morning World, which prints some surprising editorials on music, pats Willem van Hoogstraten on the back for inviting soda-slingers and elevator starters as his personal guests at the Stadium concerts, on the theory that "In every artist there should be a taste for low things, else his work is likely to smell of the cloister and be too anaemic for serious consideration." Thereupon, it rejoices over having learned from a pool hall attendant that Paderewski is addicted to billiards: also

that Reinald Werrenrath takes pride in his intimacy with the police and regards being able to park his car almost anywhere he pleases as "his idea of fame." Now, I haven't met any of the soda-slingers or elevator starters that van Hoogstraten invites to the Stadium, I haven't played billiards with Paderewski, and I have never been parked anywhere in Werrenrath's car, but I somehow suspect that the music of no one of the three would smell of the cloister or be too anaemic for serious consideration if he were forced to forego these little touches of nature that make the whole (Morning) World kin.

BUT, since we must have dashes of sentimental humanity in our lives, even in music, I have resolved to give you a budget of them out of this week's news.

From Madrid comes the direful report that American jazz has supplanted the fandango and that castanets are rapidly becoming obsolete in the land of the Dons. High combs, too, are being discarded because they are no embellishment when the dance is the Black Bottom. Mantillas and guitars are being thrown out of the windows and Toreadors are being jilted without mercy unless they play the saxophone. So, Ferdie Grofe is going to have to re-score all these Spanish rhapsodies in Broadway style if they are not to become hopelessly un-Spanish and out of date.

John Emerson, playwright and husband of Anita Loos, who discovered that it is the gentlemen who prefer them light-headed, has had his voice restored by means of an operation in Vienna; and Mrs. Mary Lyons, of Chester, W. Va., after being voiceless for four years, has recovered the power of speech as the result of being terrified at a circus. Singers, trying to "come back," are privileged to use either method.

A Staff Correspondent of the New York Evening Post tells us of a Chicago church in which the choir wears bathing suits. Which reminds me that I once heard a "Hymnologist" defined as the ecclesiastical equivalent of a "He-man." And that has set me wondering if Chicago church authorities are for, or against, one-piece vestments.

Swedish residents of Yonkers want to make a memorial of the rock on which Jennie Lind once stood to get a better view of the Hudson River. She is said to have sung from it when requested to do so. It was Caruso who insisted that he had sung in his pajamas but never in Yonkers.

An advance notice of a triple hanging received from Joliet, Ill., stated that "La Paloma" would be sung on the gallows. Hanging, it seems to me, is altogether too good for anyone who could sing such a song on such an occasion.

Ganna Walska, though clinging to her ambition to sing, has begun her beauty culture labors with the assertion that Americans and Russians make the best husbands; Americans, because they work so hard in business and must give all their spare time to the wife; Russians, because they make the wife the principal preoccupation, giving their spare time to business.

The Frenchman, on the other hand, "wants variety and distraction in a woman." Judging by the number of distracted husbands I know, New York's French population is considerably larger than I thought it was.

And Amelita Galli-Curci, reviewing her first prize fight, for a Gotham tabloid, enjoyed the technic of it and was glad Dempsey won. Every country, she wrote, has its favorite sport.

"If it is bull fighting in Spain and opera in Italy, it seems to be prize fight here."

Prize fighting, it would seem, is the American bull fight, and opera, by the same analogy, the Italian prize fight. At that, it may be nobody is very far wrong, agrees your

McPherson

Honoring Beethoven at Festival in Bonn



Adolf Plesser, Bonn

Distinguished Musicians Who Participated in the Annual Festivities in the Town of Beethoven's Birth: 1, Siegmund von Hausegger; 2, Albert Fischer; 3, Dr. F. Max Anton; 4, Ludwig Natterer; 5, Alfred Saal; 6, Karl Erb; 7, Maria Philippi; 8, Karl Wendling; 9, Gertrude Foerstel; 10, Fritz Busch; 11, Elly Ney; 12, Philip Dreisbach; 13, Hans Michaelis

Internal Revenue Bureau Promulgates Ruling Covering Taxes on Leased Seat Opera Tickets

WASHINGTON, July 23.—The commissioner of internal revenue has issued a ruling pertaining to tax fees payable on leased boxes in opera houses. The question is one which has caused considerable misunderstanding and some controversy. The commissioner, explanatory of his ruling, makes the following statement:

"The owners of a certain opera house, in leasing it to an opera company, reserve for their own use the whole parterre tier of thirty-five six-seat boxes, paying therefor annually the sum of \$70,000. These boxes are distributed among the various owners, \$2000 a year being paid for an annual lease of each. There are no similar boxes in the house, but the established price of each seat in the box in the next tier, which is less

desirable, is \$10 per seat. The number of performances during the season is fixed in advance at 100.

"Each lessee of such a box paying the \$2000 for the season must pay a tax of at least \$600 (100 times ten per cent of six times \$10), to be paid over in turn to the opera company and the collector of internal revenue. This minimum figure for the tax is based on the established price of the box seats which are the most nearly similar, but which are less desirable.

"If extra attractions are presented at any time during the period for which the box is leased additional tax equivalent to ten per cent of the established price of a similar box must be collected on each such occasion, whether or not the box is occupied."

ALFRED T. MARKS.

MANY ACTIVITIES CLAIM MUSICIANS OF ANN ARBOR

ANN ARBOR, MICH., July 16.—Members of the University School of Music are spending their vacations in various parts of the country. Earl V. Moore, musical director, and Mrs. Moore, with their two children, Vincent and Stanley, are at their summer home at Omena, Mich. There they will remain until the opening of the college in September. Charles A. Sink, president, and Mrs. Sink are remaining in Ann Arbor for the most part. They spent two weeks in New York, and later will tour northern Michigan.

Albert Lockwood, head of the piano department, is taking several months absence in Europe. Samuel Pierson Lockwood and Mrs. Lockwood, are at their summer home in Keene Valley, N. Y., with members of their family. Theodore Harrison is teaching in the University School of Music summer session, after which he will go to his summer home in Wisconsin.

Palmer Christian, University organist and head of the organ department, will take a trip west after the summer session. This fall he will make a concert tour to the Pacific Coast. Joseph E. Maddy is spending the first part of the summer in Ann Arbor, after which he will teach for several weeks at Columbia University. He then will take a trip through Canada.

Mrs. George B. Rhead of the piano faculty will go East after the summer session. James Hamilton, of the voice

faculty, will spend the period after the summer session in northern Michigan.

Albert A. Stanley, formerly musical director of the University School of Music, who has been spending the last several years in Europe, is expected home in July. Dr. and Mrs. Stanley will then make their home in Ann Arbor for some time. Anthony J. Whitmire, of the violin department, is spending his summer with Mrs. Whitmire at the Washtenaw Country Club. Marian Struble Freeman, who accompanied her husband, Elbert Freeman, in charge of physical education, on the round-the-world educational cruise, has returned to Ann Arbor to resume her duties as a member of the violin faculty. Eunice Northrup of the voice faculty has resigned. She is to be married in the fall.

Chautauqua Summer Symphony Season Opens Auspiciously

[Continued from page 1]

mirable tenor voice to the best advantage. After repeated recalls he gave the aria over again.

George Gershwin's "Rhapsody in Blue" was played by Oscar Wagner and the orchestra with much success. The Overture to "Mignon" and Grieg's "Peer Gynt" Suite were the opening pieces on the program. The second half was made up of the Waltz "Artist's Life" of Strauss, and two Wagner numbers.

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Applying Modernism to Problems in Prague

Manoah Leide-Tedesco Brings Back to America News of How Czechoslovakia Supports and Encourages Its Own Composers—Capital Boasts Three Opera Houses—Enthusiasts Prefer Music to Food

RETURNING from two years of study in Prague, Manoah Leide-Tedesco, an American citizen though a native of Italy, had some interesting things to say about musical conditions in the Czech capital. While in Prague, Mr. Leide-Tedesco had the privilege of conducting the Philharmonie, an honor which he believes himself to be the first American citizen to have enjoyed.

"My program was largely of novel-ties," said Mr. Leide-Tedesco, "and among other things I gave the first performance there of Pizzetti's 'La Pisanella' Suite. This interested me especially to do, because it was under the father of Pizzetti that I had my first musical training as a boy in Italy. The orchestra itself is one of the finest in Europe and the string choir is especially lovely, the string tone, you know, being a Czech tradition. Its conductor is Vac-lav Talich and the orchestra is celebrating this year, its twenty-fifth anniversary.

Enjoy Chamber Music

"The Czech people are very much interested in modern music and especially in anything that solves the problems of music of the present day. The Government is wholly back of the national composers and gives them every encouragement. There is also a great flair for chamber music and there are two excellent organizations devoted to this type of composition, one under Alois Hába, and the other known as the 'Umlecka Beseda.' They play mostly modern music and contemporary Prague composers are always sure of a hearing. There is an interesting rivalry in these between the Czechs of the school of Suk and Novak, and those of the German school of Zemlinsky. The concerts are usually packed with people from all walks of life and frequently there are many in the audience who have denied themselves even proper food in order to hear the music.

"Prague, a city with over some 200,000 population, supports three opera houses, all of which are going full speed eleven months out of the year. The Neues Deutsches Theater under Zemlinsky, has maintained a very high standard of performance. Their repertoire is sung entirely in German. I heard the Wagner 'Ring' superbly sung and with interesting new scenery. The two Czech opera houses are both under the same manager, Otokar Ostracil. They are the Narodni Divadlo and the Stavovski Divadlo. Their repertoires include all the operas usually sung, together with modern novelties. Janacek's 'Jenufa,' for instance, which was given at the Metropolitan several seasons ago, had its world-premiere at the Narodni. There are a number of promising young artists



National Theater in Prague Where Opera Is Given



Manoah Leide-Tedesco

coming forward there, among whom a coloratura, Navotni, seems to have unusual possibilities.

Native Musicians Aided

"You see, during the years that Czechoslovakia was under Austrian domination, little was done for Czech singers and composers and that is one reason the Government is now more than anxious to give them all the opportunity possible.

"I heard an interesting composition in the concerto for the left hand which Richard Strauss composed especially for Wittgenstein, the one-armed pianist. Strauss speaks of the work as an epilogue to his own 'Domestic Symphony.' Wittgenstein is a remarkable pianist, and with one hand he plays far better than many pianists do with two. Naturally, most of the things he plays have to be either composed especially for him

or arranged for him and he constantly complains that they are not difficult enough.

"During my stay in Prague I had the advantage of study with Talich in conducting and with Jirak in composition. When Richard Strauss was in the city he was kind enough to go over some of his scores with me to give me his ideas upon their interpretation. It was always my ambition to study with him so I was only too glad to have the opportunity of contact although I cannot say I was exactly his pupil. Suk, too, is another composer whose works I studied with their author. He is not as well known as he deserves to be.

Admires Mahler

"Another composer who has my deepest admiration is Mahler. His Seventh Symphony had its world-premiere in Prague. I always conduct Mahler with great delight as he is a composer who breathes a deep and pathetic philosophy.

"Conducting is, of course, what I am most interested in although I have been a violinist both as teacher and player. I studied with Ysaye and when I was fifteen I played under Mengelberg's baton in Naples. In my youthful enthusiasms there, I said to Mengelberg, during one of the pauses in rehearsal: 'I can do what you're doing! I understand exactly what it is about!' He was exceedingly kind and said to me: 'If you feel that way, you must do it. You probably will.'

"And I have done so. Just what I am doing in the near future I am not ready to say at present, but as Mengelberg said, if you feel that you absolutely have to do a thing, the opportunity is usually given you to do it." J. A. H.

Summer Concerts Given in Kansas City

KANSAS CITY, KAN., July 23.—A series of band concerts is scheduled by the 114th Cavalry Band, Kansas National Guard, conducted by C. Robert Barnes, and by the American Legion Band, of which Tom S. Howell is leader. The concerts are given in the parks, which, because of the hilly nature of the country, furnish natural amphitheaters. Klamm, Parkwood, Emerson, Shawnee, Bethany and City parks have been named as places for the concerts. An ensemble from Wendell Ryder's Summer Band School furnished music in the tower of Washington Avenue Methodist Episcopal Church in a series of interesting Sunday evening programs recently. F. A. C.

Cleveland Institute Historical Series Reaches Fifth Week

CLEVELAND, July 23.—The fifth week of historical concerts of the Cleveland Institute's summer series brought representative works of Brahms and Chopin on the program of Beryl Rubinstein's piano recital and violin compositions of Brahms, Vieuxtemps and Saint-Saëns in Josef Fuchs' program. William Simmons' recital, illustrating the development of vocal literature, included songs by Secchi, Florida, Pessard, Marx, Tchaikovsky, Kaun, Rachmaninoff, Gretchaninoff and Gounod.

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AGENCIES' REFORM IS SOUGHT IN ITALY

Campaign for General Body to Arrange Bookings Is Opened

By Federico Candida

MILAN, July 3.—There is now being launched in Italy a lively attack against theatrical agencies. In certain quarters their suppression is demanded and the institution of a National Union of lyric artists with a single center in Rome is advocated.

This "campaign" has stirred much interest, particularly in Milan, which has always been the center of the theatrical industry for this part of Europe. Certain singers, above all fledglings or those of mediocre talents, hope for gain and laurels from a new order of things. Others insist that the theatrical agents are exorbitant in their commissions, and in some cases are real usurers!

But in all this there is some exaggeration. Among all middlemen and agents in various businesses there are some good ones and some who are rascals. In every way, freedom in the methods of such dealings is a good thing for all those interested, or at least for a great majority.

The truth seems to be simply that every day an infinite variety of persons takes up singing without possessing any qualification. These create a world of those out of their element and of discontent.

If really all those who choose the career of the theater had effective artistic qualities, there would be neither usury nor usurers to secure performances for them. The managements of the theaters would vie to engage them, and they would have no need of going to the middlemen-agents more than was absolutely necessary.

At the most one would need a sort of secretary or business manager, and to these one would not have to pay an exorbitant percentage. For then the artist would know that the doors of the Scala, the Costanzi, even of the Metropolitan, would not offer a great resistance, and that he would be able to obtain engagements in these theaters without such solicitations and methods of presentation.







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Piano Technic of Brahms and Liszt Adequate in Playing Modern Music

Awed by New Effects, Teachers Stress Mere Notes at Expense of Underlying Spirit, Says Rudolph Reuter

CHICAGO, July 23.—The trouble with what is called "modern music," according to Rudolph Reuter, pianist, who gives special attention to contemporary compositions, is that pupils are taught to play the notes without grasping the underlying spirit.

"Teachers have been so awed by tremendous contrapuntal effects, new harmonies, and the new attitude of composers, that they approach this music as something exceptionally difficult, and teach only the notes," he says.

Former Technic Enough

"Try playing Schönberg or Hindemith without a true understanding—just play the notes and see what the playing sounds like! It would sound just as badly if you played Chopin and Schumann in the same manner—a ridiculous, kindergarten style of concert-playing. Yet that is just what is being done with the moderns.

"Teachers, and concert pianists, too, should realize that the moderns, despite their new harmonies and new counterpoint, have developed no use of newer technic. The last technical development in piano playing was introduced by Brahms, who brought into play a sort of rolling effect, and there has been no new development since. The same technic that was used by Liszt and Brahms can be used to interpret the music of the moderns.

"There is arising a new psychological understanding of modern music which is now played well enough to be appreciated. Colorful dynamics and a clever use of the pedal are necessary, but these are the stock in trade of every good pianist.

The Future of Chicago

"Of course interpretation cannot make bad music good. Much of what passes for 'modern' music is distinctly bad, some composers revealing that they have no knowledge of form or harmonic structure. But music that is building the reputation of the moderns is itself built on sound technic, and contains ideas."

Speaking of conditions in Chicago Mr. Reuter says:

"It is my belief that Chicago will

eventually become the musical center of the United States. We already have the Civic Opera, the Ravinia Opera and the Chicago Symphony—I cannot believe that we are really to lose the Symphony, despite the present trouble.

"Chicago is also geographically located in a very favorable situation as regards the Middle West. Towns in Iowa and Minnesota, for instances, have got along with fewer concerts than they ought to have had, because they insist



Photo by Daguerre

Rudolph Reuter

on bringing artists from New York, at greater expense—for naturally the artist who comes from New York must add his expenses of travel.

"Chicago can supply artists to this territory much more conveniently, at a much lower cost for transportation. Chicago, as a musical center, has been undervalued; but this city will come into its own."

FARNSWORTH WRIGHT.

One-Day Festival Chosen

For Annual Bangor Event

[Continued from page 1]

tis if Dr. Chapman does not rest for one year. In expressing his regret that he will not be able to take part in the Festival, he mentioned his hope that he will be well and able to participate in the event of 1928.

Expressing concern of the executive committee over Dr. Chapman's illness, Mr. Stetson announced in a letter to him the change as follows: "It is the opinion of our executive committee that we should change the plans tentatively, and in its place that we should substitute a splendid concert, the proceeds of which should go toward the liquidation of the auditorium and festival deficits. The executive committee is very enthusiastic over the idea of the one large concert with the artists whom you have suggested, and know that the public will be equally enthusiastic when these plans are disclosed."

Last September Dr. Chapman announced his retirement, and at the Festival in October reiterated it before Festival audiences. Conductor and Mrs. Chapman were showered with gifts and given a farewell dinner at the Bangor House. Dr. Chapman was at this time made honorary director-in-chief and advisor in Festival matters. The following June, at the University of Maine, Orono, the honorary degree of doctor of music was conferred upon him by President Boardman.

JUNE L. BRIGHT.

Notable Musicians Arrive and Depart

In spite of the lateness of the season, there were still a few musicians among sea-goers during the past week. The Deutschland, sailing on July 20, had aboard Johanna Galski-Tauscher, former soprano of the Metropolitan; Bruno Walter, conductor, and Elly Ney. Ernestine Schumann Heink, after a short trip

abroad to attend the wedding of her grand-daughter, returned on the Hamburg on July 25.

Chicago Orchestra's Fate

Sealed for Year's Period

[Continued from page 1]

added to the price of concert tickets, but the plan was rejected.

Leaders on both sides expressed the belief that the orchestra's doom is sealed for one year at least. It transpired this week that the whole question of wage increase was undertaken by union officials and broached to the Symphony Association without consulting the members of the orchestra as to their attitude in the matter.

FARNSWORTH WRIGHT.

Cincinnati College Directors to Vacation in the East

CINCINNATI, July 23.—Mr. and Mrs. Adolf Hahn, directors of the College of Music, will leave on Aug. 1 for a vacation trip in Canada and the eastern States.

G. D. G.

New Subscribers Listed for Cincinnati Symphony Series

CINCINNATI, July 23.—New subscribers have already been listed for the 1927-28 season of the Cincinnati Symphony, according to report from the Orchestra's office which is to remain open all summer.

Max Müller Photographed With Ballon

In the issue of June 18, a photograph of Ellen Ballon was published with an erroneous caption. This photograph was taken from a group, and a mistake was made in the identification of the gentlemen standing on either side of the Canadian pianist. It was not Eugen Pabst who stood at Miss Ballon's left, but Max R. Müller, manager of the Berlin branch of Steinway & Sons and director of the concert department of that firm.

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NEW SINGERS HEARD IN CINCINNATI OPERA

Norelli and Patton Make First Appearances with Zoo Forces

By Grace G. Goldenburg

CINCINNATI, July 23.—"Fra Diavolo," given for the first time by the Zoo Opera forces under direction of Isaac Van Grove this week, brought forward a coloratura soprano new to Cincinnati. She is Stella Norelli, in private life, Mrs. Forrest Lamont. In the rôle of Zerkina, Mme. Norelli won applause for a voice of pleasing timbre and for fluent delivery of florid measures. Her acting also received praise.

Albert Mahler, a young tenor who had in the part of Lorenzo, created a firm impression; and Herbert Gould, bass, manifested versatility as a comedian in the character of Lord Roberg.

"Tannhäuser" with Alma Peterson, Forrest Lamont, Mr. Gould and Fred Patton in the rôles, respectively, of Elizabeth, Tannhäuser, Hermann and Wolfram, was given an impressive performance. Mr. Patton made his first appearance of the season, and scored a pronounced success. After singing in "Lohengrin" next week, he will go to Seattle, to fulfill another opera engagement.

Italo Picchi, who has been building up the opera department of the College of Music, is to be featured in the coming week in "The Barber of Seville." Robert Ringling, who recently gave one performance as Amonasro in "Aida," returns for "Lohengrin."

Teachers' College Orchestra Plays in Cedar Falls

CEDAR FALLS, IOWA, July 23.—The orchestra of Teachers' College, composed of fifty members, gave a mid-summer concert in the Auditorium on July 19. Olive Barker, of the music staff, was the vocal soloist. Edward Kurtz, head of the orchestra department of the College, is the conductor. B. C.

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LOS ANGELES OPERA AIDS YOUNG SINGERS

Statement by President Points Out Ideals of Organization

By Hal Davidson Crain

LOS ANGELES, July 23. — While the prospectus of the Los Angeles Opera Association lists the names of numerous famous artists, many of the secondary rôles will be assigned to Los Angeles singers. That the Association is essentially a local association, assisted by experienced stars, is pointed out in a statement made by Gurney E. Newlin, president.

Referring to the fact that both orchestra and chorus are local bodies of musicians, Mr. Newlin adds that the Association has adopted a policy which includes the musical advancement of the community in every way.

"The first purpose of the Association," says Mr. Newlin, "is to provide opera of a metropolitan character in a city fast freeing itself from dependence on outside musical, dramatic and operatic enterprises. The advantages of having the prestige, the credit for meritorious performances, and financial and other benefits seem obvious.

"The second purpose is to take full advantage in every possible way of resident resources in artists, chorus singers, orchestra, scenery, painters, designers and managers. The third is to provide opportunity for training and advancement to those seeking careers in all operatic lines."

Season Extended

Relative to the accomplishment of these aims, statistics of past seasons show that from a series of five performances in an auditorium seating 2700, the season has been extended to twelve performances in an auditorium seating 6400. In three seasons, more than 300 resident men and women, many without resources to further their ambitions, have been trained in operatic repertoire, languages and stage deportment, and have gained experience under celebrated chorus and orchestral conductors.

From this chorus, more than fifty singers have been trained in minor rôles, and many resident artists have been given opportunity for operatic appearances. Among these are Marjorie Dodge, Flora Myers Engel, Belle Gothold, Patricia Robazza, Hazel Rhodes, Lenore Ivy, Clemence Gifford, Florence Russell, Elizabeth Happ, Ruthleen Miller, Elinor Marlo, Saul Silverman, Enrico Martinnelli, Elvira Tanzi, Joseph Bonnacaze, Corrine Culberson, Mae Dauphiny, Robert Edmunds, Tilda Rohr, Anna Sprotte, John Brumbaugh, Lucille Gibbs, Myrtle Aber Davis, Ingrid Arnssen-Boyd, Leslie Brigham, Emery Foster and Ruth Shaffner. More than a dozen singers have left for Italy for further training and experience, and others are in New York and other centers.

Standard Is High

"The great task of moulding this conglomerous group into an artistic whole that will attract a cosmopolitan public presents many problems," says Mr. Newlin. "Many of our patrons hear opera in New York, Chicago and European centers with remarkable regularity, and

our performances must be of metropolitan standard. Many become impatient, but it must be remembered that to push inexperienced singers into principal parts too rapidly is to defeat both their aims and ours. The great artists of any generation are rare and belong to the world, and it is likewise a part of our development that we hear them as a part of our own enterprise."

The coming season, beginning on Oct. 3, following the San Francisco series, will include thirteen operas in twelve performances. The sale of tickets to date surpasses that of a year ago.

STANFORD SPONSORS SUMMER CONCERTS

Widor Mass for Two Choirs Heard at University in Palo Alto

By A. F. See

PALO ALTO, CAL., July 23.—The summer term at Stanford University has brought programs of much merit, given on the Campus, under the general direction of Warren D. Allen, organist of Memorial Chapel.

Presenting a recent evening's program were the Palo Alto's All Saints Choir, the Stanford Glee Club and the Women's Glee Club of Stanford, the University Orchestra under Mr. Allen, supplemented by several members of the San Francisco Symphony with Orley See as concertmaster; as organ soloists, Wallace Rolls, Louise Woodard and Griffith Williams; and as soprano soloist, Violet Gowger.

Widor's Mass for Two Choirs and the Mendelssohn setting of Psalm Forty-Two, were the chief offerings. The Mass was sung in Latin. In the performance of the Psalm, the choir was augmented by the Philharmonic Chorus of San Mateo. Among the other choral works was Arcadelt's "Ave Maria," sung by the Stanford Male Choir. Combined choruses were heard in Beethoven's "Nature's Adoration."

Throughout the evening the work was uniformly good with careful attention to light, shading and diction. A large audience was in attendance.

Lecture-Recitals Given

A series of lecture-recitals is also being presented by Mr. Allen. In the first of the series, a Bach-Beethoven program, Mr. Allen, who played the piano numbers himself, was assisted by Orley See, violinist. On the program were the Chromatic Fantasia and Fugue; two and three-part Inventions; preludes and fugues from "The Well Tempered Clavichord," all for piano; Allegro and Andante from the First Violin Concerto and a group of violin soli, "Sicilienne" from the G Minor Sonata; "Air," for G string; and the Kreisler arrangement of the E Major Gavotte.

The second program was devoted to Beethoven. Outstanding was the trio in B flat. Mr. Allen was pianist, Orley See, violinist, and Wencesloa Villalpando, cellist. Other numbers were the F Major Sonata for violin and piano, and the C Sharp Minor Sonata.

Esther Houk Allen, contralto, was the assisting artist in the third program, devoted to Brahms.

MANY ATTEND FUNERAL OF FREDERICK STEINWAY

Community Church in New York Crowded With Friends of the Late Piano Manufacturer

The funeral of Frederick T. Steinway, who died at Northeast Harbor, Me., on July 17, was held in the Community Church, Park Avenue and Thirty-fourth Street, New York, on the morning of July 21. The service was conducted by the Rev. John Hayes Holmes, rector of the church.

Music, which had always played an important part in Mr. Steinway's life, quite apart from his business connection, was given a prominent place in the arrangements, and many floral pieces were sent from friends both in this country and in Europe. The service was largely attended by many persons in the musical profession and in every branch of the music industries.

There were eighteen honorary pallbearers: F. Reidemeister, treasurer of Steinway & Sons; N. Stetson, a director

of the company; H. Iron, Albert Sturcke, Paul Brandt, Theo. Baettenhausen, Charles F. Schmidt, Jr., Raymond E. Durham of Lyon & Healy, Chicago; Henry Dreher, Dreher Piano Co., Cleveland; August von Bernuth, N. Stetson & Co., Philadelphia; R. E. Wells, Steinway & Sons, Cincinnati; Alexander Steinert, M. Steinert & Sons, Boston; E. H. Droop, E. F. Droop & Sons Co., Washington; F. W. Baumer, Baumer Piano Co., New Rochelle, N. Y., and Michael Dugan, John Volk, Adolph Hirschfeld and Eugene Geismar, representatives from the Steinway factories.

Steinway Hall, in Fifty-seventh Street, and the factories of Steinway & Sons, Long Island City, were closed the entire day of the funeral. Interment was in Greenwood Cemetery, Brooklyn.

ANSONIA, CONN.—A recital was given at Christ Church recently by the choir-master, George Huntington Byles. A new console and electric action have been installed in the church, the gift of Mrs. Franklin Farrel. W. E. C.



WHAT THE CRITICS of 3 Cities say of FRANK SHERIDAN *Brilliant American Pianist*

BOSTON

"It did not long to discover that Mr. Sheridan's equipment is an entirely superior one, Liszt might have called it a transcendental technic. But technic is with him no more than a servant who does his bidding. And it is a master mind that does the bidding. And back of and beneath the mind who can count the many and subtle forces that go into the making of a great piece of musical interpretation. Thus Mr. Sheridan was clarity itself. But above clarity was a certain something which came from the very depths of the heart. This was no ordinary recital." —*Transcript.*

"Mr. Sheridan is a pianist who has long passed the stage of 'he gives promise.' He is one to be seriously considered for he has qualities that give him enviable prominence. In plain English it may be said that he gives a new interest to shop-worn compositions his interpretations, the revelations of his own rare and musical nature through the medium of this or that composer, made old things new." —*Philip Hale in the Herald.*

"To say that he played well is not enough. . . . Important as are Mr. Sheridan's technical achievements and large as is his palette of tonal colors he possesses a far more important feature of musicianship. Mr. Sheridan can conjure with apparent ease and obvious aptness. So doing he enlivens all the music he plays and distinguished his own performance from that of the rank and file of pianists." —*Christian Science Monitor.*

CHICAGO

"It remained for the soloist Mr. Frank Sheridan—pianist, who made his first appearance with the Chicago Symphony on this occasion, to provide an element of interest which the composer of the afternoon was unable to supply to modern ears. Ignoring the once flaming emotionalism of the First Movement, he concerned himself entirely with its pianistic aspects proving the possession of abundant power, and great facility. He played the waltz section of the Second Movement delightfully and made happy display with the stimulating rhythms of the finale." —*Glenn Dillard Gunn in the Herald Examiner.*

"Frank Sheridan, the piano soloist of the day, gave a fine interpretation of Tchaikowsky's Concerto in B flat minor. Mr. Sheridan has a crisp, facile technic. He has also a musical tone and his octaves are sharply accented and clearly played. He has interpretative sense for the finer things in piano playing and power and tonal vigor." —*Maurice Rosenfeld in Daily News.*

"He bade the Concerto remain within a soberer runway, and tamed it to display in scintillating fashion the pianistic adeptness, good taste and unusual poise which must have commended him to the management when it was seeking out this season's soloists." —*Eugene Stetson in Journal.*

NEW YORK

"Frank Sheridan takes rank among the pianists of really distinguished accomplishments. It will be requiring much to ask for a more poetic or beautiful performance of the Beethoven 'Rondo' than this young pianist furnished last night." —*Evening Telegram.*

"The manner in which Mr. Sheridan employed his technical resources last evening as sensitive instruments for his mind and imagination in revealing the finer qualities and emotional contents of his program was decidedly refreshing . . . one of the most satisfying and heartening recitals in many days." —*New York Sun.*

MR. SHERIDAN

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NEW YORK, JULY 30, 1927

LIMITS OF REPERTOIRE

WHILE the public recognizes limitations among artists other than musicians, it is inclined to demand of the musician interpretative ability in any and all kinds of compositions. It will concede that a good portrait-painter need not necessarily be equally effective in landscape, and that a poet should not be expected to write great novels, but it may at the same time express its disappointment when an orchestral conductor who is an eloquent reader of Brahms fails in an exposition of Mozart. It seems to expect that the pianist, violinist or vocalist will be equally at home with all composers.

On this point W. J. Turner, the English critic, has recently said: "The public goes on expecting pianists to be able to play all the music ever written for the pianoforte, and conductors to be able to conduct the whole repertoire of orchestral music. And the public does so largely because of the indolence and negligence of the critics, who do not instruct it as they should. It is comparatively rare to find a critic writing that Mr. X is a good Chopin player, but that he has no more understanding of Beethoven than the editor of *The Financial Supplement* has of Blake; and it is still rarer to find him discriminating in this way on the conducting of orchestral music."

Critics make these distinctions more often than Mr. Turner implies that they do, but the public continues to go its own way, whatever critics may write. The popular attitude in this matter seems to be that a trained musician should find no difficulties in interpretation, however disparate the idioms and styles of composers may be. As a matter of fact, there are barriers, call them "tempera-

mental" if you like, standing between every musician and certain composers with whom he is not in sympathy and whom he does not understand.

The reason why there is less specialization among performing musicians is that the public demands variety in programs. The general persistence of this demand is not affected by the exceptions that prove the rule—such as all-Wagner orchestral programs or the Bach recitals of Harold Samuel. Variety is the prime consideration for the average audience, and the musician meets it as best he can, with results that are not always of the happiest.

Unquestionably, the average musician is more in sympathy with certain composers than with others, and he naturally excels in the music with which his temperament best accords. For him specialization is the preferable method, while the interpreter of richer endowment need not impose such limits upon his repertoire.

ALONE AMONG MANY

FROM its primitive beginnings, music has been both a social function and an individual escape from reality. In its social aspect, it provides the means for expressing communal emotions—rejoicing, mourning and religious exaltation. The personal elements of emotion in a crowd may become fused under the influence of music into a common emotion, which is a manifestation both of the group-mind and the separate units involved. In its application to the individual, music provides the stimulus for intellectual and spiritual imagination. Both of these aspects are operative in that state of society which we call barbarous, as well as in the highly complicated urban culture.

Paradoxically enough, the modern city-dweller must find his musical solitude among a multitude. If he would be carried away from his cares and anxieties into the realm of imaginative beauty by a symphony, he must be one of a throng in a concert hall. Thanks to the manifold satisfactions which music affords to all its devotees, he finds what he seeks. Circumscribed by material barriers and unable to seek actual loneliness in some remote, unpeopled wilderness, he can enclose himself in a wilderness of his own, unaffected by neighboring auditors.

"There is in most of us," says Norman Douglas, "a lyric germ or nucleus which deserves respect; it bids a man ponder, or create; and in this dim corner of himself he can take refuge and find consolations which the society of his fellow-creatures does not provide. The obscure anti-social or disruptive instinct to be alone, which haunts us chiefly in youth, should not be thwarted as it is; for solitude has a refining and tonic influence; there we wrestle with our thoughts and set them in order; there we nurture the imagination and sow the seeds of character."

By means of music, one can isolate oneself at any moment and become oblivious of one's surroundings. Under its rhythmic influence, one exists for the moment in a four-dimensional universe where solitude and multitude exist simultaneously in the same space.

THE SENSE OF HUMOR

HUMOR in music, like humor in literature, is not entirely a matter of puns, jokes and buffoonery. While musical jests have their recognized place, it is not essential that a composition should be obviously mirth-provoking in order to be humorous. It may be animated by a genial spirit which presents material in such a way that the subject is revealed in its dual aspect of tragedy and comedy.

In every allegro movement, humor is one of the essential elements. It need not be the kind of humor that incites laughter; it may well be, and generally is, the kind of humor which appeals to intellectual sympathy. For humor, in its most comprehensive aspect, is the sense of joy in living.

TWO WEEKS' NOTICE ESSENTIAL

READERS who wish MUSICAL AMERICA to follow them regularly through the vacation season should notify the Subscription Department of change of address as soon as possible. Two weeks' notice is necessary to effect this change. Please be sure to give the former address as well as the new vacation address.

Personalities



Mingling Music with Military Manoeuvres

There is no doubt in the world as to what Capt. John Knuebel, recreation officer of the Sixteenth Infantry, Governor's Island, is telling Carolyn Le Fevre in the above picture. The violinist has just presented a highly enjoyable program at the post and the captain is explaining that the concert, like the historic cannon they have just been inspecting, was a "sure-fire" success.

Sembrich-Lerch—It is not always that one prima donna spends her holiday in the company of another, but this is what Louise Lerch is doing. At least she is doing so until her engagement to sing in "The Tales of Hoffmann" with the St. Louis Opera Company in August calls her away from the society of her teacher, Marcella Sembrich, at Lake George, N. Y.

Johnson—Not even civil war can stop Edward Johnson from keeping an engagement if he has given his word to appear. Shanghai or New York, it is all the same. Being forbidden through fear of the foreign boycott to appear as scheduled in the turbulent Chinese city, Mr. Johnson determined upon an impromptu concert for the volunteers encamped in the race track grounds. So enthusiastic was his reception by the "foreigners" that all objections against a professional appearance were overruled. Special police were placed on duty about the theater for protection against a native outbreak, and the foreign colony attended—unmolested.

Henry—When Harold Henry, American pianist, decided to do his summer teaching in Old Bennington, he forgot to look into the real estate situation in the delightful old Vermont town. Undismayed by the fact that there was no such thing as a studio available, he turned his hand toward the reconstruction of an old carriage barn. As a reward of resourcefulness he has a studio with perfect acoustical properties and an auditorium capable of seating 300. On July 19 Mr. Henry inaugurated a summer series of concerts with a recital by Horace Britt, 'cellist; Gaetane Britt, violinist, and himself, which was attended not only by the townspeople, but summer neighbors from miles around.

Echols—When Weyland Echols sang the tenor rôle in Mozart's opera, "La Finta Giardiniera," in New York last spring, he was moved to do a little research work on his own account, that he might the better enter into the spirit of the play. He discovered that what is called "artistic temperament" today is of the mildest sort compared to the emotional outbursts that prevailed in Mozart's time. From a letter relating to the premiere of "Don Giovanni" in Prague, Mr. Echols translated the following extract: "A day or two before the opening performance there was an outbreak of temperament. The principal soprano rolled on the floor in the intensity of her anger, declaring that Mozart's music was simply impossible. Several other artists distinguished themselves by biting and scratching and gnashing their teeth, but the battle at last spent itself and led to a very successful production of the opera."

Massine—Despite the speed at which the world moves today, the modern mind is not yet accustomed to speed, according to Leonide Massine, whose designs of Russian ballets have brought him into especial prominence. "My impression of present-day audiences," he said, in speaking to the London *Daily Mail* recently, "is that although they are tired of the exaggerated manifestations of the grotesque, yet they weary of the formality of classicism. If the audience really appreciates anything with a classical tendency it is because it is placed in a program in which the grotesque predominates to a very large degree. It seems to me that modern life, moving at an ever-increasing speed, is in itself grotesque, and that the images of constantly varied experiences become blurred and distorted in the mind. When our lives moved more slowly, the simplest mind was able to appreciate and respond to classic beauty, for life was as simple as art itself. I believe that it will be a long time before our minds become attuned to speed, and until that time there are bound to be more grotesque elements in art than any other."

Point and Counterpoint

By Cantus Firmus, Jr.

Adapting Boxiana to Music



S Mrs. Firmus and I wriggled and bumped our way homeward last Thursday night from the Dempsey-Sharkey battle, for which we had ringside seats situated several miles from the center of action, we discussed, in our usual chatty and informal manner, the expansion of boxiana into inspiring musical performances. "I'm sure," remarked Mrs. Firmus, as she salvaged her new hat from a neighbor's head in the subway and tactfully avoided the third rail, "that the application of the box idea has been altogether too circumscribed. For my own part, I'd love to see all the dear people who were present tonight attending a concert in the Town Hall, and I'm sure they would if the proper arrangements were made and if the program were sufficiently attractive—not too classical, you understand, but running smoothly along in the *via media*."

It is never my habit to disagree with Mrs. Firmus, so I assured her she was perfectly right. And when I came to think the matter over, I found she was. What, for example, could be more stimulating than the spectacle of two pianists engaged in a conflict of notes for a purse measurable in weight to the checks paid Messrs. Sharkey, Tunney, Dempsey et al?

Traditional Setting

The traditional square ring would be the setting, of course, and in the center I visualize two grand pianos. In one corner of the mimic arena sits Pounderoff, carelessly exchanging quips with his seconds and casually bellowing that he is sure of winning. Across the aisle, so to speak, is Hitormisky, who cannot be as nervous as he looks because he has just confided to 3652 newspaper reporters that his opponent is bound to lose.

A glockenspiel sounds, and the two participants leap to attitudes of power on their respective piano benches. A bâton drops, and they are off. Hitormisky lands a wallop with his left on the keys before Pounderoff has succeeded in getting in even a preliminary arpeggio, and bets fly around so fast that many of them keep on whirling until the next day.

But Pounderoff, though slightly reeling, is wary, and presently achieves a punch on the first modulation in the "Waldstein" Sonata that sends blood trickling down the key signature. Further carnage is prevented by a warning stroke struck on a triangle, and the battlers slip back to their resting places while seconds rush up, pour water into the pianos and vigorously massage the instruments' legs.

Perils of Overtraining

It is murmured comment in the audience, which has decorously refrained from conversation while the actual performance was in progress, that Pounderoff has overtrained, and that the

"Waldstein" has been so weakened by his daily assaults in camp that it cannot endure further punishment. But those of us who know the strain to which this husky piece has been submitted during a succession of busy seasons, have no fear or hope that its endurance will give out. And the high, sweet, clear note of the glockenspiel sounds again. . .

This time it would be Hitormisky's round but for the fact that, having already given his piano several black keys, he commits the indiscretion of hitting below the pedals, a tactic which is received with such silent disapproval on the part of the assembly that he calls for the sponge and thereby signifies that he will refuse any further recalls.

When Tenor Meets Tenor

The scene fades, but another emerges into sight. Now it is two gaunt tombstones which occupy the focal point. The overture, giving the signal to commence, is finished, and from their corners advance two tenors. One is Altudor, hero of a thousand "Lucias"; the other, Lyrico, the only man who ever sent a critic to sleep.

Panther-like are their slender forms, hard as nails the notes that gleam and glisten in the dimly irreligious light. Each mounts his tombstone and taps the other lightly on the jaw with a High C that uppercuts viciously. The simultaneous impact is terrific, and before the house can recover from its surprise, the Intermezzo from "Cavalleria" has rung out sharply, and the round is over.

The Fight by Rounds

Round 2: Lyrico's attack is without bing. Altudor's round. Round 3: Altudor slips on his portamento, Lyrico's round. Round 4: Stopped by the composer. I cannot wait for Round 5 because I have promised to criticize the event for the *Morning Newsy*, and no critic ever stays to the end.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

A Solo

Is it strictly correct to speak of a "solo" violin playing a passage in an orchestral work when other instruments are playing at the same time?

FERNAND APPIC.

Boston, July 22, 1927.

Strictly speaking, it is not, since the term itself means "alone." The term, however, has come to be used for any passage in which a single instrument or voice stands out from the rest of the musical body.

???

Lute String Names

I have heard that the strings of the ancient Greek lute had each a characteristic name. Could you give me these?

GOTTFRIED.

Cincinnati, July 20, 1927.

The first string was the "hypate" or

uppermost, as the lyre was held. This was the longest string with the deepest tone. Next came the "parhypate" or "next to the hypate." The third was "lichanos" or "forefinger string." The fourth and fifth strings were the "mese" and "paramese," or middle and next-to-middle. Next came the "trite" or third string (counting from the lower side) the "paranete" or "next-to-lowest," and the "nete" or "lowest" which had the highest pitch.

???

The Prick Song

One of the questions in a contest recently held by a magazine, was "What is a prick song?" I did not see the answer so I am writing to ask you for enlightenment.

JESSIE THOMAS.

New York City, July 24, 1927.

A prick song is a term used in Tudor times for a song which was written

STEINWAY

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"The Instrument of the Immortals"

down, to distinguish it from one which was sung extempore. "To prick" meant to write music down.

???

The Posatif Organ

What is a positif organ? "ORGUE." Birmingham, Ala., July 19, 1927.

Literally it is a stationary organ in distinction to a "portatif," which was movable. The French term is used for what we call the "choir organ."

???

Barrientos' Début

When and in what rôle did Maria Barrientos make her Metropolitan debut?

T. B. K.

Detroit, Mich., July 17, 1927.

As "Lucia" on Jan. 31, 1916.

???

"Melismatic"

What is the meaning of the term "melismatic?"

Y. B.

Cedarville, N. J., July 23, 1927.

A piece of music is said to be melismatic when it abounds in ornaments. The term, however, is not a very common one.

???

First Study

Do you advise piano or sight-singing for first music study for a very young child?

FLORIA.

Washington, July 22, 1927.

You do not state the age of the child, hence it is somewhat difficult to advise you. There is no reason why children

should not be taught sight-reading soon after they are able to talk if the lessons are made short and interesting. Piano lessons, however, have to wait until a certain physical development of the hand has taken place.

???

"Germania" Première

Was the première of Franchetti's "Germania" at the Metropolitan the world-première of the work, or had it been sung previously? What were the dates of both premières if this is so?

Reno, Nev., July 19, 1927. J. Y. R.

The world-première was at La Scala in Milan, March 11, 1902. The performance at the Metropolitan was Jan. 22, 1910, but this was not the première in this hemisphere, as the opera had been sung in Buenos Aires on July 13, 1902. It was also given in Boston in 1912.

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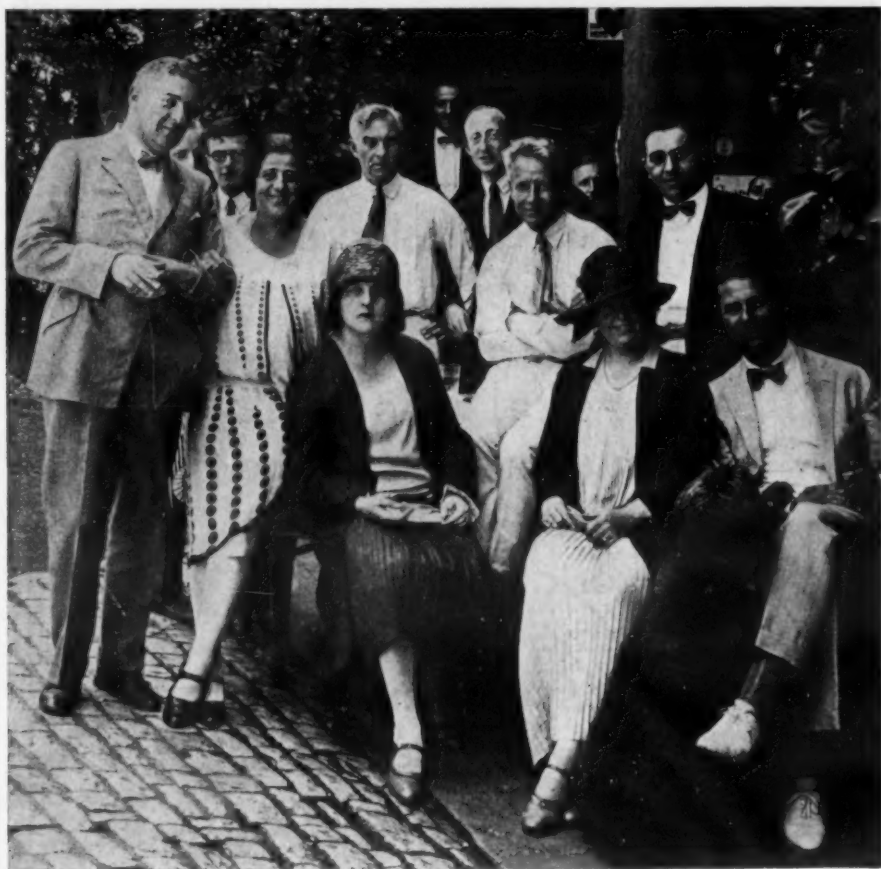
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"Tristan" Opens Bayreuth Festival Which Takes on Character of Jubilee



A Group of Artists Participating in Bayreuth Festivities: Seated in the Foreground, Reading from the Left They Are H. Svanek, Nanny Larsen-Todsen and Carl Braun; Behind, from the Left, Are Conductor Elmendorf, F. Allers, Fraulein von Hoeplin, W. Gales, L. Baume and Alexander Kipnis.

BAYREUTH, July 20.—For the twenty-fifth time in its fifty-one years of existence, the doors of the Festspielhaus were opened on July 20, with "Tristan und Isolde," which had not been sung here since 1906.

The festival this year is in the nature of a fiftieth anniversary celebration which should have taken place last season but which, for reasons unannounced, was not given. That there has been no decrease of enthusiasm on the part of the opera-going public for the Wagnerian music-dramas as given in Wagner's own theater, was obvious in the fact that there were many more persons desirous of attending the opening than there were places for their accommodation. There was a large crowd from all parts of the world and a considerable number of persons remained on the outside of the theater throughout the performance.

Two members of the cast announced for the opening were indisposed, and their parts were taken at the last moment by other singers. These were Graarud, announced for *Tristan*, and Theodor Scheidl for *Kurwenal*. Their rôles were assumed by Gotthelf Pistor from Darmstadt, and Edward Habich, both new to Bayreuth. Indeed, Emmy Krüger, the *Iolde*, was the only mem-

ber of the cast who had sung here previously. Anny Helm, the *Brangäne*, and Alexander Kipnis, bass of the Chicago opera, who was the *King Marke*, were both newcomers. There were new and excellent settings by Curt Schönlein of Hanover.

Elmendorf Conducts

Of the singers, Miss Krüger made what was probably the most outstanding impression. Miss Krüger's work is not unknown to Broadway, as she has sung in recital in New York. She has also been heard in other parts of the United States, notably in Cincinnati, where she appeared at the May Festival several years ago. Karl Elmendorf, a young conductor, new to Bayreuth, was in charge of the performance.

There was prolonged applause at the end of the performance and finally Siegfried Wagner came before the curtain in acknowledgment of it.

The first "Parsifal" of the season is scheduled for tomorrow night, with Dr. Karl Muck in the conductor's stand, and Anton Wittek, a one-time member of the Boston Symphony, as concertmaster. Three members of the Metropolitan Opera Company are scheduled for leading rôles, namely, Nanny Larsen-Todsen, who will be the *Kundry*; Lauritz Melchior, the *Parsifal*, and Friedrich Schorr, the *Gurnemanz*.

Kansas University Gives Summer Session Concerts

LAWRENCE, KAN., July 23.—Music events during the six weeks' summer session in the School of Fine Arts of the University of Kansas were announced as follows: June 14, Ella Bear, pianist and Ray Gafney, tenor; June 21, Waldemar Geltech, violinist and Alice Moncrieff, contralto; June 24, Henry Berg, tenor; June 28, Lee S. Green, organist; July 1, Carl A. Preyer, pianist and Eugene Christy, tenor; July 5, Ada Peabody, pianist; July 8, recital of ensemble music, Fine Arts faculty; July 12, outdoor campus "sing" under the baton of Dean D. M. Swarthout; and July 14, organ recital, Hazel Cooke.

Skilton Gives Lecture-Recital on Indian Music in Iowa

CEDAR FALLS, IOWA, July 23.—Charles Sanford Skilton, composer, and director of the music department of the State University at Lawrence, Kan., recently gave a lecture-recital on "Music of the American Indian" at the State Teachers' College. The recital was illustrated with

Indian music played on a native flute and drum. Mr. Skilton was assisted by Edward F. Kurtz of the violin department of the College, and by Alta Freeman of the piano department.

B. C.

Madison Pianist Gives Iowa Recital

FAYETTE, IOWA, July 23.—Jamieson R. Belknap of Madison, Wis., gave a piano recital in the Upper Iowa University Chapel recently for the benefit of the college's development campaign. Mr. Belknap is a graduate of the University School of Music, and recently completed a course in law at the university at Madison.

B. C.

Indiana University "Sings" Begin

BLOOMINGTON, IND., July 23.—The all-University "sings" at Indiana University began on July 16. E. Baily Birge, recently returned from Europe, led the group. The University Chorus was also heard in "Farewell to the Forest," by Mendelssohn, and a number from "Samson and Delilah." President and Mrs. William Lowe Bryan entertained students in the summer music school on July 14, presenting Lawrence Schaffler, of the piano department.

H. E. H.

Stadium Devotees Listen to Summer "First Times"

[Continued from page 1]

spontaneous that it could not be restrained broke forth at two or three points in the last three movements. The Andante cantabile and the Finale were tumultuously received.

Mr. van Hoogstraten was at his best in the more highly colored and vivid portions of the formidable composition, and his feeling for the purely melodic material with which it abounds was all that could be desired. There were moments however, chiefly involving transition from one mood to the other, when conductor and men did not seem to be entirely *en rapport*. Such minor mishaps were thrown into relief only because of the vigorous handling of the whole. In clarity, dramatic conception, and coloring Mr. van Hoogstraten was at his best.

F. L. W.

Quasi-Novelty by Albeniz

"Catalonia," a Spanish rhapsody by Albeniz which is given seldom enough to justify its being placed in the quasi-novelty class, had its first hearing in the Stadium series on Thursday evening. New York Symphony concert goers had been vouchsafed a performance of it during the last season, if memory serves, though a previous statement of its not altogether distinguished material escapes recall. As one of the few orchestral works of this gifted Spaniard, "Catalonia" has its excuse for being played at all. It is scored with facility and effectiveness, and is alight with the color and *esprit* which Albeniz never lacked. Of the left, perhaps, of a more aristocratic Liszt rhapsody, this work is an agreeable if not a necessary contribution to prevalent Iberiana. On this occasion it was performed with rather more cautiousness, possibly, than vitality.

Out of deference to the late Frederick Steinway, Griffes' "Pleasure Dome of Kubla-Khan," which requires the piano in an important rôle, was postponed till the following evening. Mr. van Hoogstraten announced this from the platform, saying that on this evening the instrument of Mr. Steinway would be silent, and that the Funeral March of Beethoven's E Flat Symphony, which concluded the evening's list, would be played in memoriam. Strauss' "Till Eulenspiegel" was given in place of the Griffes number. The remainder of the program embraced the "Rosamunde" Overture and Liszt's "Liebestraum."

Mendelssohn Symphony Heard

On Friday evening Mr. van Hoogstraten brought forward Mendelssohn's Third Symphony—called "Scotch"—for his *pièce de résistance*, supplementing this fine and beautiful music with the "Bartered Bride" Overture, Griffes' "Kubla-Khan" and Liszt's Second Rhapsody. The conductor was in fine form and the orchestra responded with its best, giving performances which were in every case eminently satisfactory. The neglect which has been accorded Mendelssohn's symphonies is not easily understood, less so than ever after so convincing an argument for the defense as was this. The lovely, pure lyricism of

Acoustic Plaster Studied by Standards Bureau

WASHINGTON, July 23.—The United States Bureau of Standards announces that it has entered upon the investigation of "acoustic plaster" for the walls of opera houses, concert auditoriums and theaters. In a statement just issued, the Bureau says: "A plaster which will absorb ten to fifteen per cent of the sound striking it will remedy the acoustical defects of most of the auditoriums, theaters, and churches having such defects. An investigation is in progress at the Bureau with the object of developing such a plaster. To absorb any appreciable amount of sound energy, a plaster must possess a porous surface of such a nature that the sound will penetrate into the plaster and be changed to some other form of energy. The hard, non-porous surface possessed by the ordinary sanded plaster or by the lime-gypsum white finish coat does not have this porosity; hence practically all sound striking a plaster of this kind is reflected back into the room. This condition gives rise to the objectionable echoes and reverberations which are so often found in public buildings."

A. T. MARKS.

the "Scotch" Symphony, with its Brahmsian first movement, is scarcely to be matched in kind. Mr. van Hoogstraten approached it in just the right spirit, and one was accordingly grateful. Imagination distinguished his treatment of the Griffes work, and exhilaration propelled Smetana's sparkling overture to its place in the listeners' affections.

Saturday's Program

The symphony on Saturday was Mozart's "Jupiter," which a gathering, not small though the day had been continuously rainy, heard with pleasure. The familiar Air for strings from Bach's D Major Suite, Tchaikovsky's excellent "Francesca da Rimini" fantasy, and the blatan E Major Polonaise of Liszt were also given and were received with the appreciation that their performances deserved.

Beethoven's Second Symphony, the least popular of his essays in the form, was the basis of some interest in Sunday evening's entertainment. Mr. van Hoogstraten played the work with respectful care and its Mozartean cadences were often pleasing, though the symphony as a whole is surely neither good Mozart nor good Beethoven. The Love Scene from Strauss' "Feuersnot" was played with appropriate warmth. The "Blue Danube" waltzes of Strauss and Ippolitoff-Ivanoff's always hearable "Caucasian Sketches" brought the week to a close.

W. S.

ROXBORO, N. C.—An orchestra has been organized with Linnie Cozart as director, and Clyde Hall as manager.

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Mammoth Chorus Lends Voice to Conneaut Festival



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Enthusiasm at Bowl Concerts Rises to New Crest

Expectation Surpassed in First Weeks of Coast Season — Walter Continues to Excite Admiration — Mrs. Carter Honored at Appearance with Hertz—Cimini Gives First Performances of Italian Numbers

LOS ANGELES, July 23.—Surpassing all expectations thus far, the Hollywood Bowl concerts entered their third week to the accompaniment of an enthusiasm that has heretofore been reserved for closing programs. In addition to the remarkable success achieved by Bruno Walter in his four concerts, there have also been the auspicious Los Angeles debut of Ernest Davis, tenor, as soloist on Friday night, and the "appreciation" concert given in honor of Mrs. J. J. Carter on Saturday night.

The third week witnessed the only appearance of Pietro Cimini as conductor, in an Italian program, in which some 400 singers from the Los Angeles Oratorio Society joined. Incidentally, the program attracted the largest audience of the season thus far, the estimated number being 16,000.

No newcomer has ever received a more sincere welcome and a more deserved appreciation than Mr. Walter, who conducted his last concert on Friday night of the second week. Despite lack of rehearsals and the shortness of his stay, he was able to impress the power of his personality and the quality of his musicianship upon the ninety musicians of the orchestra with remarkable force. With a minimum of gesture, Mr. Walter communicated his desires to his players, who responded with unusually refined and artistic work. Audiences were quick to note the conductor's excellent qualities, and the ovation he was accorded on his last appearance was among the most spontaneous ever heard in the Bowl.

Colorful Playing

For his last program, Mr. Walter chose the Overture to "Oberon," excerpts from "The Damnation of Faust," Liszt's "Mazeppa," and Brahms' "Academic Festival" Overture. A master of phrase and color, Mr. Walter achieved highly satisfactory results in the Berlioz music, which is peculiarly well adapted to out-of-doors performance. "Mazeppa," heard here for the first time, served as an acceptable medium for the display of orchestral virtuosity, and was cordially applauded. The

Brahms Overture was led with an enthusiasm that communicated itself to the audience.

The success of Mr. Walter and the expressed desire for his return next year brought announcement from the management that overtures have been made, but that, owing to contracts already existing, no definite statement can be made at this time. Mr. and Mrs. Walter were widely entertained in social and musical circles during their short stay.

Mr. Davis achieved a notable triumph in his first Bowl appearance, singing with fine tone and finished artistry. His first number, "Sound an Alarm," from Handel's "Judas Maccabaeus," lent itself well to the Bowl, and Mr. Davis delivered its coloratura passages and clarion high tones with abundant vigor and enthusiasm. No less successful in his second number, "Celeste Aida," he responded with "Vesti la giubba" from "Pagliacci" as an encore.

Mrs. Carter Appears

It was significant on Saturday night that Mrs. Carter should have chosen to appear again on the same program with Alfred Hertz, who returned to lead the popular program. To Mrs. Carter, the Bowl owes more than to anyone else for its position in the world of music.

When the hillsides were a mass of underbrush and stones, Mrs. Carter visioned a great natural amphitheater where great musicians of the world would come and where, in a natural shrine, masses might come for the fullest enjoyment of music. Six years ago, this dream began to take form, and it was to Mr. Hertz that she turned for help to bring it into reality. So it was a fitting tribute which the thousands of Bowl patrons paid on Saturday night, to the "Mother of the Bowl," and to the "Father of the Bowl," who conducted the first concerts and is now in his fifth year on the roster of Bowl leaders.

Mrs. Carter was in a happy frame of mind, doubtlessly made so by the great demonstration accorded her. In a characteristic speech, she remembered the kindness of all who had helped the institution to achieve its present greatness, and closed with the admonition that "individuals must pass; only art survives."

"Italian Night" Enjoyed

Mr. Cimini, who has taken up his residence in Los Angeles and who will conduct most of the performances of the Los Angeles Opera Association in the fall, chose well for his "Italian Night" program on July 19. The presence of the chorus, flanking the orchestra players, added to the genuineness of the Italian flavor, even though music by Verdi and Puccini was conspicuous by

its absence. The program, on the whole, was one of the most enjoyable heard, and included several "first times," which were acceptable.

Beginning with the Overture to Rossini's "L'Italiana in Algeri," Mr. Cimini quickly gained his stride and revealed himself as an orchestral leader of discernment. A fine sense of climax, well-defined rhythm and a keen appreciation of color enabled him to achieve an outstanding success, and to give his many followers further opportunity for admiration.

Malipiero was represented with a first-time performance of his "Impressions from Nature," in three parts, "The Blackcap," "The Woodpecker" and "The Owl." Highly poetic in content, the message of this music is delivered with sincerity and thorough knowledge of orchestral make-up. Mancinelli's Scherzo from the Suite, "Venetian Scenes," also heard for the first time, proved altogether delightful, and all but achieved an encore. Casella's "Italia," heard in previous seasons, again impressed.

Chorus Participates

The chorus, trained under the supervision of John Smallman, conductor of the Oratorio Society, made its first appearance in "Hymn to the Sun" from

Mascagni's "Iris," also accorded its initial hearing in Los Angeles. Mr. Cimini led the combined forces with zeal and enthusiasm, and worked up a thrilling climax. The chorus, however, has been heard to better advantage in other programs; the arrangement of the singers on the stage may not have been conducive to the best results. The other choral number was the Prologue to Boito's "Mephistopheles," also heard here for the first time. The bass solo was sung by Leslie Brigham. His voice carried well, but judgment of his artistic ability would be manifestly unfair under the circumstances. The closing measures brought the huge audience to its feet, applauding conductor, players, singers and Mr. Smallman, who was called to the stage to share in the ovation.

HAL DAVIDSON CRAIN.

Visitors Provide Music for Budapest

BUDAPEST July 3.—Dirk Foch, conductor from Vienna, led a performance of "Tristan und Isolde" in this city recently. His art roused warm appreciation. An event out of the ordinary was the recent visit of the Amsterdam singing society, Apollo, under Fred Roeske. The chorus of some 150 singers was heard in a gala concert before an audience which included diplomatic notables.

NEW BRITAIN, CONN.—A sacred concert was given recently in St. Matthew's German Lutheran church by the Concordian Four, a student body of singers. W. E. C.

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SURVEY OF EUROPEAN ACTIVITIES

All-Beethoven Program with Noted Artists Closes Scala Concert Series

Reiner, Adolf and Hermann Busch and Serkin Appear in Memorable List—Composer of "Cavalleria," Gigli and De Luca Appear at Benefit in Augusteum

MILAN, July 5.—One can now say, in all earnestness, that La Scala has closed. The opera house has earned the repose which began at the outset of a torrid July; from the first of October until the other day, innumerable notes of instruments and voices sounded therein without cessation. The last concert took place on the evening of June 29, and was a gala affair. The all-Beethoven program was conducted by Fritz Reiner, with three soloists—Adolf Busch, violin; Hermann Busch, cello, and Rudolf Serkin, piano.

The Triple Concerto for piano, violin and cello was a novelty for Milanese auditors, who evidenced deep interest in its richness of development and in the virtuosity of the performance. Adolf Busch drew a beautiful tone and mastered every difficulty of technique and expression. Hermann Busch proved an excellent executant, showing sweetness of tone and sturdy timbre. Serkin displayed a fleet and pearly technique, completing an ensemble notable for perfection of style.

Adolf Busch increased the enthusiasm of the public by reading, as no other violinist probably can today, the D Major Concerto. With impeccable intonation and a crystalline limpidity of tone in every phrase, he scored a triumph both as technician and interpreter.

The program also contained the "Egmont" Overture and the early Beethoven work, "Musik zu einem Ritterballet." Fritz Reiner conducted with the stylistic mastery and tonal malleability which we have already recognized as his characteristics. The assemblage acclaimed him warmly and sincerely.

Artists Aid Benefit

In Rome on June 30, a benefit concert was conducted by Pietro Mascagni in the Augusteum, Beniamino Gigli and Giuseppe De Luca being among the participants. The artistic success was matched by the financial, the receipts amounting to 100,000 lire.

Gigli electrified the audience with the emotional passion and suave richness of his singing. An aria from "La Gioconda," the second romanza from "Tosca," arias from "Marta" and Cilea's "Arlesiana," and the "Stornelli Marini" of Mascagni were so many little masterpieces of vocal art, pervaded by the exuberant sentiment of this artist in whom spontaneity and careful study are harmoniously united. The public manifested its delight with a prolonged and unrestrained ovation.

Giuseppe De Luca, a living example of the true classicism in Italian singing, astonished us once more with the beauty of his voice and the sovereign authority of his interpretations, adapted so admirably to the differences of style on the music he chose. He sang romanzas from "Un Ballo in Maschera" and "La Favorita," "O Zampognaro," "Girometta" and De Leva's "Canta il mar," demonstrating a synthesis of his own original characteristics and the traditions of other days. Himself a true Roman, he was received with a Roman acclamation

—that is, with frenetic zeal and deafening applause.

In the second part of the concert, Gigli was heard with Laura Parini in the "cherry duet" from "L'Amico Fritz," and in the quartet from "Rigoletto" with De Luca, Parini and Marina Selivanova.

Mascagni Conducts

Pietro Mascagni directed the entire concert with the vibrant magnetism which is one of his individual gifts. The Romans never overlook an opportunity to fête this eminent musician, whom they have considered one of their artistic divinities ever since the brilliant premiere of "Cavalleria Rusticana" in the Costanzi thirty-seven years ago.

The purely orchestral numbers on the program were the overtures to "Norma" and "I Vespri Siciliani," the intermezzo from "L'Amico Fritz" and selections from Catalani's "Loreley" and "La Wally."

After the concert, Beniamino Gigli, who had gone to the Circolo della Stampa, sang from a balcony for a large assemblage of people in the Piazza Colonna, giving romanzas from "L'Africana" and "Tosca" and the popular song, "O sole mio."

Zirato Arrives

A recent arrival in Milan was Bruno Zirato, whom all our vocal artists have welcomed again with pleasure. It would seem that his visit to Italy will not be without important fruits. He is engaged in the stabilization of artistic relations between our country and America—especially in the exchange of singers from one opera house to another. His wide experience in theatrical matters and his genial activities in that field have always been appreciated by Milanese musicians. He will return to New York in August.

FEDERICO CANDIDA.

London Ballet Season Brings "First Times"

LONDON, July 10.—The Diaghileff Ballet season at the Princess Theater has brought some interesting events in the latest week. Prokofiev's ballet, "Le Pas d'Acier" was given its first performance in England. The ruthless beat of this music, and the curious choreography by Massine, were indeed impressive. On the same evening there was the first hearing this season of "Les Matelots" by Auric.

In addition to the recent visits of Stravinsky and de Falla, Maurice Ravel has been a London guest. The appearance of Auric and Francis Poulenc, playing at two pianos "Les Valses" by Chabrier, lent éclat to the one of the ballet evenings. The music was not very exciting, however, nor the performance of it. Then there was a gala evening, with the King of Egypt, now visiting London, as a gracious spectator.

In the concert realm, the broadcast performance of a portion of Bach's Mass in B Minor from York Minster was an unusual event.

Among unusual recent recitals were those given by Nicholas Orloff, Elly Ney, Solomon, Gertrude Peppercorn, and the Spiritual singers, J. Rosamond Johnson and Taylor Gordon.

An interesting forthcoming event is to be the giving of a dinner in honor of the eightieth birthday of Walter Wilson Cobbett at Prince's Restaurant on the evening of July 11. Mr. Cobbett has done much for chamber music. Composers of the standing of John Ireland, Frank Bridge, York Bowen, and Armstrong Gibbs may be said to have first won public recognition in this form of composition owing to their success in the Cobbett competitions.

OSLO, NORWAY.—A week of French music was recently conducted here by Rhené-Baton, the noted Parisian conductor, with the Philharmonic.



CONDUCTORS HOLD INFORMAL CONFERENCE IN MILAN

Fritz Reiner (Right), Conductor of the Cincinnati Symphony, with Victor De Sabata, the Orchestra's Guest Leader for Next Season, Snapped Outside the Historic Theater in Which Mr. Reiner Has Been Giving Concerts

New Works Are Featured in Lists for Baden-Baden Modernist Festival

BADEN-BADEN, July 3.—One of the most interesting modern festivals of the summer will be held in this watering place, July 15 to 17. The Chamber Music Festival, previously presented in Donaueschingen, is to be held for the first time here. The program includes some works of the greatest interest by leading figures in contemporary composition. Among the composers represented are Hindemith, Bartók, Berg, Milhaud, Weill, and Toch.

The first chamber music concert, on the evening of July 15, will include a Duo for piano and violin, by Max Butting; "Tagebuch" ("Diary"), a cantata for four voices, violin and piano, by Hanns Eisler; and a String Quartet, by Krsto Odak.

The second chamber music concert, on the morning of July 16, at eleven o'clock, includes a Piano Solo by Béla Bartók; a Sonata for piano and cello, by Hermann Reutter; and a "Lyric" Suite for String Quartet, by Alban Berg. On the same afternoon, at five o'clock, there will be performances of original works for mechanical instruments. In the evening at nine o'clock performances of music with films will be given.

Novel Stage Works

Perhaps the greatest interest centers in the concert of Sunday evening, July 17, when musical works for the stage will be given. These include "The Rape of Europa," an "opéra-minuet" by Darius Milhaud; "Hin und Zurück"

("Thither and Return"), a sketch by Paul Hindemith; "Mahogany," a "song-play" by Kurt Weill, and "The Princess on the Pea-Pod," a musical legend by Ernst Toch.

The participants in the chamber music festival have been invited to attend a program of "Music in the Woods," to be given at Lichtental on the morning of July 17, when vocal and instrumental works by Hindemith, Heinrich Kaminsky, E. L. von Knorr, Hermann Reuter and Ludwig Weber will be performed.

Curtis Institute Sponsors Pupils' London Recital

LONDON, July 10.—Lucie Stern, pupil of Josef Hofmann at the Curtis Institute of Music in Philadelphia, made her London début recently in Grottrian Hall. Her piano program included Beethoven's "Appassionata" Sonata, the Bach-Busoni Chaconne, a Chopin Polonaise and the B Minor Scherzo. Miss Stern, who is fourteen years old, gave the recital under the auspices of the Curtis Institute.

Stowitts Exhibits Stage Designs in Paris

PARIS, July 1.—Hubert Stowitts, American artist and dancer, has opened at the Hotel Jean Charpentier an exhibition of his designs for décors and costumes to "Fay-Yen-Fah," the opera by Templeton Crocker and Joseph Redding. Mr. Stowitts has appeared often as dancer, being formerly a member of Anna Pavlova's company.

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NEWS FROM CONTINENTAL CENTERS



Spanish and Polish Festivals Enjoyed by Parisians

Concert Season Closes Royal-ly with Programs by Casals, Cortot and Thibaud—Events During Year Reach Total of 1766, Showing Slight Decrease in Comparison to Former Figures—Two Organizations Formed

PARIS, July 9.—The concert season closed on July 1. Among the last manifestations the most interesting were: the Spanish Festival, the Polish Festival and two concerts given by Alfred Cortot, Jacques Thibaud and Pablo Casals.

The Spanish Festival was held on June 17 in the Théâtre des Champs Elysées. The orchestra, under the conductorship of Ernesto Haffter, played the "Sonate Ancienne" by Padre Soler, the Overture to Rossini's "Barbier de Seville," orchestrated by Manuel de Falla thus given a first hearing, and "Poème d'Enfant" by Oscar Espla, also heard for the first time. The famous Spanish dancer, Mlle. Argentina, performed several dances by Granados, Manuel Infante and Albeniz. The splendid ballet of de Falla, "Amor Brujo," closed the festival.

As Spanish music is very popular in Paris, the auditorium was well filled, and the festival had an outstanding success. Mr. Haffter proved a clever conductor.

Play Paderewski Sonata

The Polish Festival was organized by the Association of Young Polish Musicians in Paris, and was held in the Salle Gaveau on June 24. Arthur Rubinstein and Paul Kochanski played together the Sonata for violin and piano of Paderewski. Kochanski afterward performed Szymanowski's "Chant de Roxane," given a first hearing, and "Fontaine d'Aréthuse," a Nocturne by Chopin and a Mazurka by Wieniawski. Rubinstein closed the program with Chopin numbers; the Barcarolle, two Mazurkas, Nocturne, Valse and Polonaise, Op. 53. Both artists had great success and were encored many times.

The festival was given for the benefit of Polish charitable institutions under the patronage of Mme. Chlapowska, the Polish Ambassadress, and drew a brilliant audience.

Famous Trio Appears

The annual Cortot-Thibaud-Casals concerts on June 28 and 30 royally closed the season. It is only once or twice a year that these artists play together, and worshippers of chamber music never fail to be present on these rare occasions. The first concert was devoted to Beethoven; bringing his Trio in D, Op. 70, another in B Major (to the Archduke) and the Triple Concerto, with orchestral accompaniment. The second and last concert included three trios: Haydn's in G Major, Schumann's in F Major, Op. 80, and Schubert's B Major, Op. 99.

Problem of Cooperation

This performance affords us the opportunity of touching the problem of the cooperation of several great musicians playing together. It is very seldom that great artistic individualities cooperate well together. Everybody knows how great are Cortot, Thibaud or Casals as soloists; but as members of a trio they lose much of their artistic power. The music of Cortot-Thibaud-Casals has not the chamber character, especially in such a large hall as the Opéra House. The violin plays often a dominant rôle, the piano sometimes lacks discretion, and Casals alone always keeps to the chamber style.

The best performance was of Schubert's delightful Trio—really splendidly played. This work has often been played by these three famous artists and that

is perhaps the reason why it struck us as very good chamber music. The charm of this masterpiece of the romantic school was perfectly brought out. A great ovation was the response of a crowded hall, and the artists had to come back a great number of times.

Recitals Classified

The bilan for the Paris concert season of 1926-1927 was the following: Orchestra concerts, 463; piano recitals, 323; violin recitals, 112; cello recitals, 34; singers' recitals, 154; chamber music, dance programs and miscellaneous concerts, 680. Total, 1766.

This total shows a slight decrease in number: forty-four concerts less than in 1925-1926, and 114 less than in 1924-1925. Reasons for this decrease are numerous; the most important must certainly be the increase of cost weighing heavily on the artists.

A New Association

Among interesting features of the season we must mention the creation of two new musical organizations.

The first is the Association of Young Polish Musicians in Paris. This association was founded by a group of young Polish composers and virtuosi, who have been settled in Paris for a more or less certain time with the aim of getting in contact with the different Parisian musical and artistic circles. The association has the intention to create a permanent link between Polish artists, and to afford to members both artistic and financial aid and to establish continual artistic exchanges of the music of two friendly nations: France and Poland.

Among the honorary members of the association we find the names of such

musicians as Maurice Ravel, Florent Schmitt, Albert Roussel, Karol Szymanowski, Alexandre Tansman, Arthur Rubinstein, Paul Kochanski, Maria Freund, Eugène Morawski, Henry Prunières and representatives of Parisian Society, with Mme. Chlapowska, Polish Ambassadress, who heads the list. The members of the committee are: Pierre Perkowski, president; Stanislas Wiechowicz, vice-president; Felix Labunski, general secretary, and Stanislas Czapski, treasurer. The association plans to organize permanent concerts next season and announces a competition for Polish composers, under thirty-five years of age, the jury of which will include Ravel, Schmitt and Roussel.

Club Is Rendezvous

The second new organization is the Centre International de Musique, situated at 52 Rue Jacob. This is a kind of musical club where, every Monday afternoon, musicians meet to have a cup of tea and hear some music. Those Mondays have been very popular this season, and the last meetings were overcrowded. On those afternoons one could meet musicians, music lovers and critics from every part of the world. Many young American artists have taken part in programs on these afternoons—we have heard the Misses Morgan, the American Trio, Victor Prahl, Suzan Steell and many others. The Centre International de Musique also organizes concerts as an impresario.

The founders and directors of this organization are Mme. Franka Gordon, a Polish singer known in the United States, and Mme. M. L. Mollié, mother of the young French pianist, Denise Mollié.

Turning from Symphonies to Syncopation



On with the Dance! Let Joy Be Summer-Kind

CELIGNY, SWITZERLAND, July 1. —When Messrs. Gilbert and Sullivan wrote "Blow the trumpets, bang the brasses!" they may not have foreseen—or then, on the other hand, perhaps they did anticipate—that some day their advice would be brilliantly taken by musicians who normally make others do the heavy manual labor in an orchestra, while they supervise operations by means of a small stick. But there are occasions when a descent from a position of authority represents an ascent to planes where even greater freedom of action is not only permitted, but expected.

Such a hypothetical occasion crystallized into reality at "Garengo," Ernest Schelling's villa, when he, in company with Willem Mengelberg, organized an impromptu society which bears the im-

posing title of the "Mengelberg-Schelling Syncopators" and which, says an official announcement, is "a new dance orchestra, organized for *al fresco* entertainment."

Prominent among the members is Mr. Mengelberg, whose versatility extends to conducting and playing the bugle at one and the same time, and without skipping a beat or dropping a note. Always right, Mr. Mengelberg appears at the right in the picture shown above. Truly a helpmeet, in accordance with the best wifely traditions, Mrs. Mengelberg stands to with a circular horn. Mr. Schelling is frankly pleased to be allowed two sticks, in the place of the conductor's solitary bâton, and with these he makes marvelous trap melody. Mrs. Schelling is no less loyal to the cause than Mrs. Mengelberg, and from her trombone there issues a call to pleasurable duty that none can resist.

Belgian Princess Makes Début with Ysaye

BRUSSELS, July 10.—Princess Marie-Jose, daughter of the King and Queen of Belgium, who is an accomplished pianist, played for the first time in public at a benefit performance for the Cripples' Institute of the Province of Brabant. Eugène Ysaye appeared on the same program. Two sonatas by Mozart and Beethoven for piano and violin, and two Chopin piano pieces were listed. The Queen was chief among the royal personages who attended.

HISTORY SURVEYED IN ROMAN CONCERT

Works Range from Vivaldi to Casella on Italian Anniversary

By Federico Candida

ROME, July 5.—The Academy of Santa Cecilia in Rome, from 1895 to the present, has offered to the public 1000 concerts. It was in the former year that the series of orchestral programs was opened in a comparatively modest way by the Roman institute. The second series of 1000 was begun on June 19.

In order to mark the solemnity of the occasion, the concert initiating the new series was given at the Augusteum. The latter institution is, after all, no more than a direct and important affiliation of the Academy.

Representing the Government and giving the commemorative address was the president of the Santa Cecilia, Count di San Martino.

The program aimed to trace the course of Italian music from Vivaldi to Casella. The last-named was represented by his "La Giara," which is familiar to New York in its entirety as a ballet, and was heard at Milan in concert form during the last season. The work did not greatly please the Roman public. Yet, in spite of its Stravinskian character, it is perhaps the most characteristic and successful of Casella's works.

There was again heard with much approbation the "Pines of Rome" by Respighi. Martucci figured in the program with his "Novelletta," Catalani with his "Dance of the Billows" from "Loreley," Verdi with the Prelude to the fourth act of "La Traviata."

To represent the eighteenth century, there were presented works of Vivaldi, Alessandro Scarlatti and Cimarosa. Several passages from Vivaldi had been transcribed with much skill by Bernardino Molinari, the conductor. Laura Pasini sang two airs, "Le Violette" and "Sedecia" by Scarlatti—the first of these pleasing, if not the second. Miss Pasini sang also very admirably the aria, "Vergine del Sole" by Cimarosa, pages of high and vital inspiration.

The fine artistic festival was closed with the Sinfonia from "Semiramide" by Rossini. Molinari conducted the concert with his customary impetuosity, and with the requisite diligence and clairvoyance.

Claude Warford Gives Musical Teas in Paris

PARIS, July 16.—Claude Warford has been giving a series of musical teas during July and August. The first one took place on Friday afternoon, July 8. Listed on the program were Jess Chaney, contralto; Theodore Jones, tenor; and Joseph Kayser, baritone—all from Mr. Warford's studio. Willard Sektberg was the accompanist. Norman Curtis was heard in a group of piano solos.

A new British comic opera, "The Mermaid," with a score by Sydney Nicholson, organist of Westminster Abbey, and a book by the noted novelist, George Birmingham, was given a series of performances by the Bermondsey Settlement Society at the Guildhall School Theater.

THEATER ENSEMBLE APPEARS IN HAVANA

Philharmonic Players Are
Applauded in Program
Under Sanjuan

By Nena Benitez

HAVANA, July 14.—The Theater of the Arts, an ensemble made up of singers, players and dancers, has been giving a short season in the Payret Theater. Arthur Hartmann, violinist; Mr. Benditzky, cellist and Vittorio Versé, pianist, form an admirable trio. Miss Roxanne, soprano, and the baritone D'Amico have been heard in arias and songs by Puccini, Leoncavallo, Buzzi-Peccia, Roig and others. Dancers are La Meri, Billy and Lillian, and Shadurskaya-Kudoroff. The manager is Guido Carreras. The company will go from here to Costa Rica, Peru and Chile.

The Havana Philharmonic Orchestra gave its monthly concert in the National Theater on Sunday morning, July 10, under Pedro San Juan.

Maria Ruiz, soprano, appeared in a recital of Cuban songs at the Sala Falcon on July 7. She was assisted by Nena Prada, soprano, and Arturo Hernandez, tenor. Ezequiel Cuevas, guitar player, also appeared. Erenestina Lecuona-Brouwer was the accompanist.

Alberto Marquez gave a baritone song recital at the Sala Espadero on July 10. He was assisted by Facundo Marquez, flutist, and Maria del Carmen Vincent, soprano. The accompanist was Alicia Crusella-Marquez.

"Traviata" Sung at Starlight Park

Verdi's "Traviata" was given in the outdoor auditorium at Starlight Park, New York, on the evening of July 21, under the baton of Mr. Simeoni. The title-role was acceptably sung by Josephine Palermo of Englewood, N. J., who made her operatic debut. Her voice proved a good one and she was well received by the large audience. Another

débutant was Ralph Tag, an American baritone who made a good impression in the rôle of Germont. Other members of the cast included Vincent Carelli, tenor; Josephine La Puma, mezzo-soprano; Paolo Calvini, tenor; Alfred Deichler, baritone, and Charles Chan and Luigi Dalle-Molle, basses. An excellent ballet under Alexis Kosloff of the Metropolitan, with Rita de Leporte, première danseuse of the same organization, added much to the success of the performance.

SAN DIEGO SERIES CONTINUES TO DRAW

Marcelli Leads Orchestra in
Colorful Sunday
Program

SAN DIEGO, CAL., July 23.—Larger audiences and growing musical appreciation have marked each successive concert of the San Diego Philharmonic summer series, and Sunday's program at Balboa Park was no exception. Every seat in the organ pavilion was taken and groups of music lovers were assembled on nearby lawns. Such evident enthusiasm has given rise to the suggestion that the season be extended through August and this idea is receiving serious consideration.

Nino Marcelli was at his best on Sunday, combining in his interpretation of the satisfying program boundless enthusiasm and sound musicianship. Sympathy between conductor and men was established at the outset in the Berlioz "Hungarian" March, and maintained with increasing good effect throughout the afternoon. Borodin's "Polovtsian Dances" from "Prince Igor" marked a high point of orchestral effectiveness which was fully appreciated. Grainger's "Shepherd's Hey" and the "Valse Triste" of Sibelius afforded variety in the next group and demonstrated for the first time the full richness of the strings. The "Rienzi" Overture concluded a program which was easily the most colorful of the series.

TUCSON CLUB WILL OPEN MUSIC TEMPLE

Saturday Morning Society to
Celebrate Week of
Festivities

By E. C. Lobban

TUCSON, ARIZ., July 23.—This will be an unusually important year in the history of the Saturday Morning Musical Club, because of the opening of its new Temple of Music and Art, which event will take place this fall. A week of festivities will celebrate the dedication, which will include musical programs, receptions and tours through the new buildings; the celebrations to be brought to a close by a recital on Oct. 28 by Jascha Heifetz in the auditorium of the new Temple. The recital by Mr. Heifetz will be the first of the Saturday Morning Musical Club artists' series for the season; other artists engaged for the year by the Club are Ernestine Schumann-Heink, Lawrence Tibbett, Sigrid Onegin, the English Singers and "The Beggars Opera" Company.

It has been, for years, the custom of the Club to offer, in addition to an artists' series, a number of local concerts given by active members or sponsored by them. This year's schedule includes a costume recital of music and dances of the various nations; a program of music by Arizona composers; a reciprocity program of chamber music by members of the Music Club of Phoenix; a two-piano recital by Mrs. J. Clark Williams and Martina Powell; an indoor pageant depicting the episodes of the development of Arizona with appropriate musical settings and a recital by Mrs. M. L. Gorton, pianist, and Edna Macdonald, violinist. Miss Macdonald comes to Tucson in the fall from Millikin University, where she has been the head of the violin department for two years. She will be actively associated in the future with the Saturday Morning Musical Club as soloist and teacher of violin.

Another musical unit of the Club has recently been formed, which is the Lyric Club under the direction of Ethyl C.

Lobban. The Club has a limited membership which is chosen from the active membership of the mother club. Rehearsals have been going on during the summer and the organization made its initial public appearance on July 14 when a concert was given at Pastime Park. A number of appearances for the coming season have already been booked.

SITTIG RECITALS GIVEN

Trio Appears in East Stroudsburg
Concert at State Normal College

The Sittig Trio, on Thursday evening, July 14, appeared for the fifth time in concert at the State Normal College, in East Stroudsburg, Pa. The Stroud Hall audience was much pleased with the program.

Among the works listed for performance was the Sonata of Loillet, an arrangement of Schubert's "Marche Militaire" and a Haydn arrangement. Margaret Sittig, violinist of the ensemble, was heard in a Kreisler transcription of Heuberger's "Midnight Bells"; Edgar H. Sittig, cellist, was soloist in a Kreisler's paraphrase of "Frasquita" by Lehar; and Fred V. Sittig, the Trio's pianist, played numbers by Schumann and Chopin.

Edgar H. Sittig was heard four days before in a joint recital with Nanette Guilford, soprano of the Metropolitan Opera Company, in Buzzard's Bay, Cape Cod, Mass.

Goldman Band Continues in Eighth Week

Movements from symphonies of Schumann and Tchaikovsky were featured on the opening night of the eighth week of Goldman Band Concerts on the Mall, Central Park, and on the campus at New York University. Soloists for the week were Lotta Madden, soprano, and Del Staigers, cornetist. Programs included an "English" list, a Strauss program, a popular program, one devoted to Italian composers, and those which included works by Wagner, Liszt and Tchaikovsky.

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In Chicago Studios

Chicago, July 23.

American Conservatory

Pupils of Josef Lhevinne, pianist, and Oscar Saenger, teacher of voice, were heard in recital in Kimball Hall on Wednesday afternoon.

Bush Conservatory

The Czerwonky String Quartet gave a program of chamber music in the Conservatory on Tuesday evening. Included was the Quartet in C Minor by Richard Czerwonky, first violinist of the ensemble. Edith Trewartha Pierson, soprano, was heard in an interesting recital of classical and contemporary music on Monday.

Ellen Kinsman Mann Studio

Kathleen March Strain, contralto, and Constance March, soprano, gave a charming recital in the studio on Friday afternoon. This was the first of a series of summer recitals in which Mrs. Mann is presenting a few of her pupils. Miss March is soprano at the Church of the Covenant, Chicago. Mrs. Strain, who is the contralto at Buena Memorial Presbyterian Church, has left the city for a month's vacation, but will return to her work with Mrs. Mann later in the summer.

A large summer class in the studio includes Miss Kreegan of the cast of "Different Women," Tom Law and Madeline Kendall of "The Barker" company. Among the teachers of singing are Mrs. Erickson of St. Petersburg, Fla.; Louise Bowman of Westminster College, Salt Lake City; Ethel Halterman of Evangelical Institute, Chicago; and Katherine Shields of Raleigh, N. C.

Reuter Studio

Rudolph Reuter, pianist, left his teaching here this week to start the

Ravinia Gives Twenty Operas in Thirty Days

CHICAGO, July 23.—Ravinia has established the record of presenting twenty different operas in a period of thirty days from the opening night on June 25 to Sunday evening, July 24. None of these were given more than two performances and eleven were presented only once. Operas comprising the latter group were "Rigoletto," "Carmen," "La Navarraise," "Samson and Delilah," "Cavalleria Rusticana," "Madame Butterfly," "Mignon," "Il Trovatore," "Manon," "Fedora" and "The Barber of Seville." Nine operas given two performances were "Andrea Chenier," "Romeo and Juliet," "La Bohème," "Martha," "Faust," "Aida," "Pagliacci," "Fra Diavolo" and "The Love of Three Kings."

first of his series of master classes in Los Angeles, which will begin July 25 in the studio of Harry Schoenfeldt. Many former pupils will go to these classes from Ohio, Kentucky, Illinois and other States.

Mr. Reuter has held classes for many years in Chicago; and on the occasion of a two-years' stay in Europe, in Berlin, Brandenburg and Italy. This season two series of master classes have been held in Indianapolis and Davenport. Mr. Reuter will visit Yellowstone National Park before returning to Chicago, his headquarters.

Florence Trumbull Studio

Mary I. Short, teacher and pianist of Spokane, Wash., is coaching with Florence Trumbull this summer in Chicago.

"Trovatore" Added to Ravinia Opera

CHICAGO, July 23.—The fourth week of opera and concerts at Ravinia was largely given over to repetitions. "Il Trovatore" was the only new work; but several changes were arranged in the casts of other operas, and Nanette Guilford made her Ravinia debut in "Carmen," singing *Micaela*.

On Sunday afternoon Jacques Gordon was violin soloist at a concert by the Chicago Symphony, Eric De Lamarer conducting. Goldmark's "Rustic Wedding" and contemporary numbers were played.

"Fra Diavolo" was repeated on Sun-

day night with the same cast as before, except that Tina Paggi sang *Zerlina*. She showed rather more voice than singers assigned to soubrette rôles can usually command, with a compressed intensity in the tone, which had a smooth and pleasant quality. The others gave another splendid performance. They were Mario Chamlee, Ina Bourskaya, Vittorio Trevisan, José Mojica, Virgilio Lazzari and Giordano Paltrinieri.

Florence Macbeth, soprano, and Mr. Gordon, were soloists at the Monday night orchestral concert.

"Faust" Sung Again

"Faust" was repeated on Tuesday night with the same singers as before—Giovanni Martinelli, Elisabeth Rethberg, Gladys Swarthout, Léon Rothier and Giuseppe Danise.

A second superb performance of "The Love of the Three Kings" was given on Wednesday night with Lucrezia Bori, Edward Johnson, Mr. Danise, Mr. Lazzari and Mr. Mojica, who had appeared in this opera before. Gennaro Papi conducted.

A Grieg program was given Thursday at the children's afternoon concert by the Chicago Symphony, led by Mr. De Lamarer.

Verdi Score Attracts

The melodies of "Il Trovatore" were sung with zest and fire at the season's first performance of this opera on Thursday night, to the enjoyment of an audience that filled the pavilion to capacity. Reasons for this enthusiasm of the hearers were five: Mme. Rethberg as an unusually sweet-voiced *Leonora*; Julia Claussen as *Azucena*; Mr. Martinelli and Mario Basiola as the brothers; and Mr. Lazzari as *Ferrando*. A sonorous chorus, and a fast-moving orchestral accompaniment were under Mr. Papi's direction.

Mme. Rethberg showed herself a splendid vocalist. Mr. Martinelli knows how to put power into his tones, and after "Di Quella Pira" the audience gave him an ovation. Mr. Basiola sang magnificently. "The Tempest of the Heart" aria was a lesson in vocal art. Mme. Claussen's delineation of the *Gypsy* was dramatic, vocal effects being used to heighten a powerful portrayal.

"Carmen" Repeated

"Carmen" on Friday night, was given a much more spirited performance than before. Mme. Bourskaya was in splendid mood in the title rôle, giving a very convincing picture of the heroine, and Mr. Johnson struck fire with his impassioned declamation of the Flower Song. Miss Guilford disclosed a fresh, ample and promising voice. Her singing of *Micaela's* air in the third act was a clean-cut definition of the musical pattern. Wilfrid Pelletier conducted.

FARNSWORTH WRIGHT.

Popular Music Seen as Step En Route to Study of Serious Literature



Photo by Daguerre
Art Shefte, Pianist

CHICAGO, July 23.—Courses in playing popular or "jazz" music have quite generally been frowned on by conservative music teachers, but when recently Foster Music Publisher, Inc., of Chicago, issued a series of books by Art Shefte, containing a rapid course in popular music and syncopation, it raised the question as to whether the study of popular music might not be a preface to the study of serious music.

Mr. Shefte is twenty-seven years old, was born in Chicago and studied with some of the prominent teachers here and abroad. He taught the standard courses of piano for several years, and made a debut as a concert pianist.

"This" as Mr. Shefte sums up his work, "is the Speed Age. 'How long will it take?' is about the first question asked nowadays of any proposition. When a prospective piano pupil asks how long it will take him to learn to play, and he finds that even a year must elapse, unless he is very determined he does not bother. But the teacher who can hold out hope that the pupil will learn to play in three or four months immediately arouses interest. Three or four months' work to master the playing of popular music has an appeal—but three or four years? Never, says the average modern."

Mr. Shefte accomplished his "short-cut," he says, by eliminating all unnecessary exercises. In his opinion ninety per cent of the people today are content to play just popular music, and with the aid of a teacher they can do this almost immediately.

Mr. Shefte over a period of three years has worked out his system of mastering music easily and has embodied it in the "Shefte Rapid Course in Popular Music," in three volumes. The first is for beginners; the second for those who have had some instruction, and the third for advanced pupils and pianists.

CHICAGO CONCERTS GIVEN BY SCHOOLS

American, Bush and Gunn Conservatories Sponsor Programs

By Farnsworth Wright

CHICAGO, July 23.—Recitals sponsored by schools of music were features of the week.

Marcan Thalberg, of Cincinnati, gave a piano program on Tuesday afternoon in the Fine Arts Recital Hall, under the auspices of the Gunn School of Music. Striking changes of coloring were used in depicting various moods. In a sonata by Beethoven Mr. Thalberg gave some pages the quality of improvisation, and he read the whole work with romantic, ardent lyricism. His was musically playing, with originality in interpretation.

John Blackmore was heard in a highly interesting piano recital in the Bush Conservatory on Monday evening, in association with Frederica Gerhardt Downing, contralto. Mr. Blackmore's interpretations of six Chopin numbers were attractive because of his sound musicianship and poetic touch. In modern pieces he showed deft fingers and a keen sense of harmonic and contrapuntal values. Mrs. Downing, too, was very successful.

A brilliant combination was attained in the artistic concert given on Wednesday afternoon in the American Conservatory by Henriot Lévy, pianist; Marie Sidenius Zandt, soprano; and Jacques Gordon, violinist. Mme. Zandt sang Italian songs and a contemporary group, with rich, lovely tone, smooth phrasing, and intelligent grasp of the texts and music. Messrs. Gordon and Lévy gave the first performance of Mr. Lévy's Third Violin Sonata, bringing out to the full its delicacy and loveliness.

SHELBYVILLE, IND.—Walter F. Rasp, a youth scarcely past high school age, has signed a contract to play clarinet in Sousa's Band. H. E. H.

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Operetta Adds Fanciful Note to New Publications

By SYDNEY DALTON



HERE is evidently a good field in these United States for tune-ful, easily produced operettas. This is evidenced by the fact that they seem to come from the publishers' presses in considerable numbers. As there is no little expense attached to their mere printing and marketing, one concludes that the demand is great; and the fact that many of our best-known composers and writers are spending time on the creation of operettas is added proof that their production is not a waste of time.

Charles Wakefield Cadman's name appears on the cover of "The Ghost of Lollipop Bay" as composer (Oliver Ditson Co.). This is an operetta in two acts, with libretto and lyrics by Charles O. Roos and Juanita Roos. The story deals with circumstances surrounding two schools, one for boys, the other for girls, situated on opposite sides of a lake; and the chorus is made up of students of both institutions. The plot culminates in the marriage of Miss Jemima Steel and Professor Alvin Flint, the heads, respectively, of the girls' and the boys' school. Thus the work is particularly well adapted for production by schools and colleges. There are nine singing rôles: three sopranos, one mezzo, one contralto, two tenors and two baritones. Marcus Adam Johnson, a Negro



Charles Wakefield Cadman

gentleman who creates some of the disturbance associated with the unfolding of the plot, is a speaking part.

About a story that is sufficiently interesting and varied to hold the attention of auditors, Mr. Cadman has composed a deal of tune-ful and catchy music. It is, of course, written in a light, easily understandable manner, in the musical comedy style. There is not a dull measure in it and performers and listeners alike will enjoy the work.

N. Clifford Page's "Choral Fantasia from H. M. S. Pinafore," a work for mixed voices, brought out by the Ditson firm, is not in operetta form, but is a selection of the most popular melodies from the Gilbert and Sullivan masterpiece, made into an uninterrupted choral work, lasting, probably, twenty minutes in performance. There are no solo passages, these pieces from the original having been given by Mr. Page to the choral section of similar tessitura. Naturally, an arrangement of this kind is not as interesting as a full production of the original; but, on the other hand, the melodies are so vital and fascinating that their performance in this choral version will prove an attractive novelty where a more elaborate production is not feasible.

Three Pieces by Dalhousie Young

Dalhousie Young is a name new to me, and probably to the readers of this column; probably, also, he is an Englishman, as his compositions come from an English publishing house (London: J. & W. Chester). His Prelude in D Minor, "Paraphrase on a Japanese Tune" and "Kracovienne," for the piano, show that he is a composer with ideas and facility of expression. He is not, to any very marked extent, a modernist. To the generality of listeners his music would be quite understandable, though his harmonic palette contains a wide variety of shades. His ideas are virile as well as original, and in the "Kracovienne" he employs an incisiveness of rhythm that adds spice to his other qualities. These pieces contain

merits that will appeal strongly to pianists.

Leo Sowerby, one of the young forward-looking composers of America, does not frequently turn his attention to composing for the piano; therefore musicians will be glad to learn of his recently published "Cantus Heroicus" (Oliver Ditson Co.). As the name suggests, it is a vigorous, virile number that builds to a thunderous ending, leaving the hearer with a conviction that there is much of the heroic about it and certainly nothing of the sweetly sentimental. It is, in truth, rather austere music; impersonal, cold, yet giving off an air of magnificence that more than redeems it. It is, indeed, worthy of the attention of the best of the pianists.



Leo Sowerby

A Child's Song "The Little Toy Drum," a song which, as its name suggests, is fashioned, so far as the poem is concerned, after Eugene Field, comes from the pen of H. Wakefield Smith, as both author and composer (Carl Fischer). The melody is in a lilting six-eight time, and both melody and accompaniment are sufficiently easy to be at the command of amateurs of modest attainments. This number is for medium voice.

E. Hesselberg From time to time arrangements of popular piano numbers made by Edouard Hesselberg have been reviewed in these columns. Most of them have been for experienced pianists or advanced stu-

dents. Three new numbers, however, are for young pianists in the early grades: "In the Blacksmith Shop," by E. P. Hall; "In Clover Fields," by E. P. Rea, and "The Band," by N. Louise Wright. All three are arranged for four hands on one piano, and both parts are intended to be played by pupils. The Wright work is from a set of pieces, entitled "From the Circus Parade," put out by the publisher of the arrangements (Clayton F. Summy Co.).

The poems of Sara Teasdale are a veritable mine of treasure for song composers. Her lyrics are built along the very lines that appeal immediately to them. Consequently, her verses have been widely set to music. An outstanding example is the song "Stresa," from the "Vignettes of Italy," set to music by Wintter Watts (Oliver Ditson Co.). This is a remarkably beautiful song and may be obtained in sheet music form if one does not wish to possess the entire set. Mr. Watts has written many fine songs, but few of them are more beautiful than this example. It has a richness and a glamorous coloring about it that show imaginative fertility. The counter subject in the accompaniment, a short, recurring motive, is haunting, and gives the effect of muted brass. "Stresa" is for high voice only.



Marceau Photo Wintter Watts

Lois Mills' song "Treasure," another Ditson print, is also a setting of a Teasdale poem, a brief two stanza fancy that the composer surrounds with music that is melodious and nicely singable. It possesses the qualities of a very good encore song, and is put out for both high and medium voices.

STEEL PIER CONCERTS

Ryan and Martino Give Recital—Sousa Receives Key to City

ATLANTIC CITY, N. J., July 23.—Charlotte Ryan and Giovanni Martino appeared in concerts at the Steel Pier on July 16 and 17.

Miss Ryan artistically interpreted soprano numbers listed for her performance. She was heard in works of Rachmaninoff, Rosa, Staub and Puccini. Mr. Martino's resonant bass voice, augmented by a keen musical intelligence, was a source of delight. He was heard in compositions of Verdi, Clutsam, McGill and Ferrari. Marcella Geon was accompanist for both artists.

John Philip Sousa, who has come to this city for a four weeks' engagement at the Steel Pier which began on July 17, has been presented by Mayor Anthony J. Ruffo with the key to the city. Mr. Sousa was greeted by a reception committee who escorted him to the Shelbourne Hotel, where a luncheon in his honor was given.

VINCENT E. SPECIALE.

Maier and Pattison Will Play at Oakland Dedication

OAKLAND, CAL., July 23.—Mrs. Elizabeth Sprague Coolidge has engaged Guy Maier and Lee Pattison to appear at the dedication of the new Music Hall of Mills College next April.

CLEVELAND SCHOOL GAINS NEW COURSE

Teaching of Supervisors to Be Feature in Institute Year

CLEVELAND, July 23.—A public school music supervisors' course will be added to the curriculum of the Cleveland Institute of Music, which opens its eighth season on Sept. 19.

Russell Morgan, director of music in the Cleveland public schools since 1923, will head this new department, and the degree of bachelor of education will be awarded at the completion of the four years' course. The degree will be conferred by Western Reserve University, with which the Institute is affiliated. The public school music course is based upon four years' preparation beyond the high school, and conforms to the new requirements of the department of Education of the State of Ohio. The course will also meet the certificate requirements of other States.

Additions to Staff

Announcement is further made of the addition of new teachers to the faculty. These include Frieda Schumacher and Winifred Wright, pianists, who received their training at the Institute and will become assistant teachers.

Margaret Wright, another graduate of the school, will take her place as assistant violin teacher.

Edward Buck, cellist, formerly of the Cincinnati Symphony, who has returned to this country after five years of study and concertizing in Europe, is also to join the teaching staff.

Department Heads

Mrs. Franklyn B. Sanders will continue as director.

Department heads remain the same, with the exception of the voice department, which will be under the direction of Marcel Salinger, whose appointment has already been announced.

Other department heads are Beryl Rubinstein, piano; André de Ribautpierre, violin; Victor de Gomez, cello; Quincy Porter, theory, and Gladys Wells, Dalcroze, eurythmics.

Lecturers in the comparative arts course will be Arthur Loesser, Rossiter Howard, Henry Turner Bailey, Clara Louise Myers, Henry Cowell and others.

Anne Maud Shamel is student counselor.

Ames Will Be Scene of Annual Song Festival

FOREST CITY, IOWA, July 23.—More than 200 singers under the leadership of Oscar Lydres, conductor of the Waldorf College Choir of Forest City, will take part in the fifth annual song fes-

tival of the Norwegian Lutheran Church, to be held at Ames on Sunday, July 24. Norwegian hymns dating back to the Twelfth Century will be featured. The soloists are to be Mrs. Irving Knudson, Ellsworth, soprano; Rev. W. B. Scarvie, Story City, baritone; Alvina Holm, Story City, contralto; Eugene Fardal, Stanhope, tenor; Mrs. G. F. Johnson, Story City, pianist. B. C.

OPERA IN LOUISVILLE

Summer Performances Given With Excellent Casts and Fine Chorus

LOUISVILLE, KY., July 23.—Excellent performances have been given by the American Light Opera Company in the ten weeks' season at Fontaine Ferry Park. Laurance A. Lambert is the general manager; and the musical director, Joseph Sainton, has achieved admirable results.

In "The Bohemian Girl," given on July 11, Theo Pennington was applauded as Arline. Harry Pfeil as Thaddeus was equally successful, and the chorus did splendid work.

The same principals scored in "The Chocolate Soldier," which was the bill on July 4.

Earlier in the season a general success was registered with "Robin Hood," in which the singers were, in addition to those already mentioned, Edward Andrews, Carl Bundschu, Marvin Locke, Archie Rote and George Olsen.

"L'Arlésienne" Receives Johnstown Hearing

JOHNSTOWN, PA., July 23.—"L'Arlésienne" Suite by Bizet arranged for two pianos, violin and soprano, was performed here on June 26 under the auspices of the Women's Memorial Hospital Association at the Sunnehanna Country Club. Mary Austin Hay and Edna Bowers Merrill were the pianists; Anna L. Hatcher, violinist; and Amelia Ludwig Evans, soprano. A dramatic reading of Daudet's "L'Arlésienne" with incidental music, made up the other half of the program. Agnes Stover Martin was the diseuse.

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Boston Activities

July 22.

Mason Holds Normal Course

Large registration marked the recent opening of a normal course in piano teaching given during the summer session of the Boston University by Stuart Mason, of the Boston University and New England Conservatory faculty. The course includes pedagogical principles, technique, interpretation, ear-training, transposition, sight-reading, theory and history of music as applied to the piano. Special attention is given to the subject of teaching for school credits.

Emerson Fulfills Bookings

Doris Emerson, soprano, is dividing her summer with visits to Vermont, New Hampshire and Maine resorts. At present Miss Emerson is visiting Temple, N. H. Her last concert season was a busy one; closing appearances included bookings with the Brookline Morning Musical Club, the Boston Advertising Club, Hotel Bellevue; Auburndale, Mass.; and as soloist with musical organizations in Springfield, Mass.; Concord, N. H., the Kiwanis Club; Melrose, Mass.; the Knickerbocker Club, Everett, Mass., and the Boston Commandery, Masonic Temple.

Shaw Gives Recitals

Harris Stackpole Shaw, organist of Grace Episcopal Church, Salem, Mass., is giving a summer series of Sunday evening recitals at the conclusion of the regular services.

Mary Toye to Visit Europe

Mary Toye will sail on Saturday, Aug. 6, on the Paris for a tour of Europe lasting several months. She will make an extended stop at St. Moritz, Switzerland, and will later visit Paris, Berlin, Budapest, Vienna, Milan and other musical centers, where she expects to renew acquaintances with operatic celebrities with whom she was associated in this country through her publicity work.

Sundelius Sings for Lindbergh

Marie Sundelius, soprano of the Metropolitan Opera Company, is the artist chosen to sing at the public receptions to be given Colonel Charles A. Lindbergh in the Parkman Grandstand, Boston Common, and the Boston Arena this evening.

Schroeder Takes Holiday

Theodore Schroeder, director of the Schroeder Vocal Studios in this city, is resting at his summer place "Goose-acres" Wolfeboro, N. H., after an active season.

W. J. PARKER.

PITTSBURGH COMPOSER'S PIANO WORKS PERFORMED

Music By Late Fidelis Zitterbart Interpreted By William Steiner—Lecture-Recitals Near Close

PITTSBURGH, July 23.—An opportunity to hear music composed by a Pittsburgher, the late Fidelis Zitterbart, was afforded on the evening of July 20. The program was broadcast from Station KDKA, and consisted of piano works. William K. Steiner was the soloist.

The following numbers were given:

MORNING MUSICALES GIVEN AT BERKELEY

Hillside Club Utilized for Programs of Distinct Interest

By A. F. See

BERKELEY, CAL., July 23.—Several associated studios are holding a series of Thursday morning musicales at the Hillside Club, under the general direction of Mrs. Gilbert Moyle. First appeared Grace Burroughs, lately returned from a successful trip through the Orient, assisted by a girls' trio. Miss Burroughs gave a Colonial costume dance and an impromptu number. She preceded the dances with an interesting review of

"In the Woods," "To the Stars," "The Rose and the Gauntlet," "By the Dim Lake of Auber," "The Music Box," and a paraphrase of "Les Préludes." A characteristic of Zitterbart's writing is its narrative quality.

Zitterbart was a prolific composer. His works, many of which are in the more pretentious and larger forms, number in excess of 600.

The penultimate lecture-recital of the Pittsburgh Musical Institute summer series was given by Dallmeyer Russell on July 20. Mr. Russell analyzed and played the F Minor Ballade, and the B Minor and C Sharp Minor Scherzos of Chopin.

The Duquesne Opera Company is this week giving the musical comedy "Bud-dies" for the benefit of the Eightieth Division Veterans' Association.

WM. E. BENSWANGER.

WILLOW GROVE LIST HAS FESTIVAL TONE

Excerpts from "Elijah" and "Messiah" Given Under Thunder's Baton

By H. T. Craven

PHILADELPHIA, July 24.—An attractive musical feature at Willow Grove Park last week was the festival given by the Philadelphia Choral Society in the Auditorium on Monday evening. About 100 members of this excellent organization appeared under the direction of Henry Gordon Thunder. The program was made up chiefly from celebrated numbers from popular oratorios. Emily Stokes Hagar, soprano, and Geo. C. Detwiler, baritone, were soloists. The choral numbers included "For Unto Us a Child is Born" and the "Hallelujah Chorus" from "Messiah"; "Behold the Lamb of God," from the same oratorio, and "Praise Be to God," from Mendelssohn's "Elijah."

Solo features were "Hear Ye, Israel" from "Elijah" and "Je Suis Titania," from "Mignon", delightfully sung by Mrs. Hagar; and "Why do the Nations Rage?" from "Messiah" and "Valentine's aria from "Faust", sung with capital tone and expression by Mr. Detwiler. The two artists were heard together in the impressive soprano and baritone duet from "Elijah."

Myrtle C. Eaver was at the piano, and in addition to furnishing accompaniments submitted several solos, including a Chopin Impromptu, played with poetic feeling and delicacy of touch.

The attack and volume of the chorus gave high artistic quality to the ensemble numbers in an enjoyable concert, under Mr. Thunder's authoritative baton.

Two Municipal bands give nightly concerts in squares and plazas of the city and the Fairmount Band dispenses entertainment in various parts of the city's chief pleasure ground. Charlie Kerr and his Pioneer Radio Orchestra have been alternating with Les Flounders and his Musical Aces at Woodside Park. Creature and his Band came to Willow Grove Park last week.

various national dances she had studied, dwelling especially on the dances of India, and predicted a future for California in evolving a dance form of its own.

Mrs. Oscar Maillard Bennet gave the next program, reading Maeterlinck's "Mary Magdalene", and reviewing the rise of the drama. She is an instructor in the University of California Extension Department.

Mrs. Fitch, a visitor from San Jose, possessing a charming voice of wide range, resonance and flexibility, was heard in recital on July 14, singing classical numbers, an operatic aria, and several new songs by local composers. A song of her own was included in the list. Emil Brittenfeld played the newer songs, and Nadine Shepard the remainder.

CADMAN IS SOLOIST IN REDLANDS BOWL

Appears in Summer Concert Series Assisted by Gramlich

By Letitia Felix Jones

REDLANDS, CAL., July 23.—Redlands Bowl was the scene on Friday evening, July 15, of another concert in the fourth summer series sponsored by the Community Music Association.

Charles Wakefield Cadman appeared as pianist, presenting a program comprised for the most part of his own compositions.

His solo numbers were "Romance" in G, "The Minstrel of Kashmir" (on a Hindu theme), "Ecstasy" (in manuscript), "The Legend of the Plains," "The Dance of the Basket Maidens," "Marche Grotesque" (in manuscript),

and "To a Comedian" (from "The Hollywood Suite").

Heard for the first time in California was Cadman's song "I Have a Secret," sung by George Gramlich, tenor. Also among the numbers sung by the assisting artist was the Negro spiritual, "He's de Lily of de Valley," as arranged by Fischer.

The Friday before, the program was devoted primarily to ensemble music. Mrs. Gayle G. Mosely, president of the Spinnet, who was in charge of the event, presided at the piano.

Mrs. Mosely, with Carl Kuehne, clarinetist, conductor of the Redlands Community Orchestra; Francois Uzes, violinist, head of the violin department in the University, and Malcolm Davidson, cellist, who traveled from Los Angeles for the concert, were heard in several ensemble numbers. Thelma Stovall, local soprano, sang two groups of songs. More than 2000 people greeted these musicians.

Airplane Flights Lead to Romantic Marriage of Chicago Opera Singer



Photo by C. F. Dieckman

Lorna Doone Jackson (Mrs. Hollis Lamar Imes), as "Carmen"

CHICAGO, July 23.—Lorna Doone Jackson, prima donna of the Chicago Civic Opera Company, was married on Wednesday, July 20, to Hollis Lamar Imes, an executive of the Mississippi Power and Light Company, of Jackson, Miss. The wedding took place in the University Church of the Disciples of Christ in this city.

Mr. Imes first met his bride last March, when he flew from Jackson to Birmingham, Ala., on business connected with the Chicago Opera Company's visit to his city. His airship figured largely in the development of the romance. Mr. Imes often flew from Jackson to Chicago, and Miss Jackson made several flights with him.

After the wedding, Mr. and Mrs. Imes left for Gulfport, where they will spend the first part of their honeymoon. Later they will go to Jackson, for the remainder of the summer. Mrs. Imes will return to the Chicago Opera next winter.

Milwaukee Musician Accepts Post in Montclair Church

MILWAUKEE, July 23.—Carl F. Mueller, who has led the musical forces of Grand Avenue Congregational Church for many years, has resigned to become organist and choir director of Central Presbyterian Church at Montclair, N. J. Mr. Mueller came to Milwaukee from Sheboygan. He has conducted an orchestra, a girls' choir and a mixed choir among his church organizations. He attended John Finley Williamson's summer class in North Carolina.

C. O. S.

SYMPHONIC SEASON ATTRACTS ON COAST

Gabrilowitsch Gives First Local Performance of "Divine Poem"

By Marjory M. Fisher

SAN FRANCISCO, July 23.—Continuing his appearances, Ossip Gabrilowitsch has proved a strong box office attraction in the summer symphony season, both in San Francisco and at Hillsborough. The Hillsborough audience on Sunday completely filled the Woodland Theater, and the concert was outstanding among the seven so far given.

The program was devoted to the "Rosamunde" Overture of Schubert, given a delectable performance in which gaiety was stressed; Skriabin's "Divine Poem," played for the first time in this region; the "Unfinished" Symphony of Schubert, and the "Academic Festival" Overture by Brahms.

The Skriabin music was magnificently played, and was received with enthusiasm, both at Hillsborough and in San Francisco on Tuesday night, when the same program was given in the Civic Auditorium before a larger audience than usual. The "Unfinished" Symphony revealed new beauties under the master hand of Mr. Gabrilowitsch; the clarity of design and exquisite contrasting colors which are always a part of a Gabrilowitsch concert, be it orchestral or pianistic, were conspicuous in the interpretation of each number.

Louis Persinger, presided over the string section at Hillsborough; in San Francisco Mishel Piastro held a similar post. Frank Healy manages the Hillsborough series.

Metropolitan to Sue Fleta for Breach of Contract

MADRID, July 23.—Charging Miguel Fleta with breaking a contract and not filling an engagement in New York, a representative of the Metropolitan Opera Company, according to an announcement last evening, has begun court proceedings involving \$19,000 indemnity from the tenor.

ST. ANSGARE, IOWA.—A series of community "sings" has been arranged. The first is to be held on Sunday on the crest of a large hill.

B. C.

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People and Events in New York's Week



Photo by Lumiere
Mme. Charles Cahier

TWO concerts in the Tivoli Hall in Copenhagen were among the June bookings of Mme. Charles Cahier, American contralto. Pupils who are conspicuous in the group Mme. Cahier is teaching in her summer home, Helgerum Château, in Sweden, are Georgia Standing of Salt Lake City, and Eiler Schiöler, Danish baritone. After fulfilling further engagements in Europe, Mme. Cahier will return to America early in October to resume her teaching in New York and Philadelphia, and to give recitals. William Hamer, manager of the Philadelphia Grand Opera Company, is to be her personal representative.

Elgia Dawley and Herbert Gould Give Joint Recital Series

In addition to operatic appearances as dramatic soprano of the Seattle Civic Opera Company, Elgia Dawley, known in New York for her church solo work, is singing in several joint recitals with Herbert Gould, who is singing this summer at the Cincinnati Opera. Other engagements will take Miss Dawley to Oregon, Montana, Minnesota, Wisconsin, Indiana, Ohio. She will also appear in New York and Pennsylvania. On June 28 she sang in Bellingham, Wash. Myron Jacobson, Russian pianist, was the accompanist. The following week Miss

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Dawley made two appearances under the auspices of the National Educational Association.

Pro Arte Quartet Will Appear in White House Recital

The Pro Arte Quartet has been invited to appear before President and Mrs. Coolidge at the White House on Jan. 19. While in Washington the quartet will also give a recital before the Chamber Music Society. A Philadelphia engagement is scheduled on the Matinée Musical Club series at the Bellevue-Stratford. The Quartet's first New York recital of the season will be with the League of Composers on Jan. 12 and the second on Jan. 22 with E. Robert Schmitz, pianist, in the Century Theater.

New York String Quartet Fulfills Concert Re-engagements

Recent re-engagements for the New York String Quartet include appearances with the Philadelphia Chamber Music Society for the fourth time; in Peoria, Ill., for the third time, and in Hartford, also for the third time. Other cities besides New York where the quartet has given three or more concerts are Boston, Burlington, Richmond, Indiana, Pa.; Palm Beach, St. Louis, Springfield, Ill.; Chicago, and San Francisco.

Transcontinental Tour Is Booked for Marcel and Yvonne Hubert

Marcel Hubert sailed for Europe last month to spend the summer months with his family. He will return in September to resume his concert work as cellist. He is already booked for a transcontinental tour with his sister, Yvonne Hubert, pianist and teacher. Miss Hubert, who is remaining in America, will spend the summer as a guest of Mr. and Mrs. C. O. Lamontagne at their summer estate, Lake Memphremagog, Canada.

Van der Veer Will Study German Répertoire in Berlin

Nevada Van der Veer, who is to sail for Europe, Aug. 4, on the Hamburg, will go to Berlin to study German repertoire. Before returning to America Oct. 6 on the same steamer, she is to appear in recital in Berlin. Her United States season is to begin in New York with a Carnegie Hall recital.

Ethelynde Smith Completes Southern Tour

Ethelynde Smith, soprano, has completed her twelfth tour of the South. The last three engagements took Miss Smith to Tuskegee Institute in Alabama for a third appearance, to the Riggan Theater in Henderson, N. C., and to the Virginia Normal and Industrial Institute in Petersburg, Va. During July, Miss Smith is making appearances in New England, on the twenty-fifth at the University of New Hampshire and three days later at the University of Vermont.

Rosa Ponselle's Tour Will Be Brief

Rosa Ponselle's fall tour this season will be brief since rehearsals at the Metropolitan Opera House will call the soprano back to New York in the middle of October. Miss Ponselle is to appear in the revival of Bellini's "Norma" to be given early in the season at the Metropolitan. Cities which will hear her in concert are Detroit, Saginaw, Toronto, Buffalo, Erie, Columbus and Cincinnati.

Dilling to Open Season in Paterson

Mildred Dilling will return from Europe for her opening concert of the season in Paterson, N. J., on Oct. 11. Recently the harpist broadcast from London and Glasgow marking her fourth season playing for the British Broadcasting Corporation. Miss Dilling, is teaching in her London studio until the end of July, when she goes to the Villa Louis Dorus at Etretat.

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SOCIAL SCHOOL TO HOLD MUSIC COURSE

Aaron Copland Booked for Lecture Series on Modern Works

"The Evolution of Modern Music" will be added to the curriculum of social science, history, psychology, literature, and art at the New School for Social Research in New York with the opening of the fall term on Sept. 26.

This course will be conducted on Friday evenings by Aaron Copland, who will illustrate his lectures at the piano.

The scope of this series, as announced by Alvin Johnson, director of the New School for Social Research, "will trace the gradual and inevitable development of the new music from the music of the past.

"No technical knowledge is required," he adds. "The lectures will constitute, in effect, a course in the appreciation of present-day music by helping the student who understands and enjoys Bach to understand and enjoy, let us say, Paul Hindemith. The most important productions of the last quarter century, 'Pelléas and Mélisande,' 'Pierrot Lunaire,' 'Le Sacre du Printemps,' etc., and contemporary scores will be considered in order to show how modern composers have reinterpreted the old

laws of harmony, melody, and rhythm."

The course is outlined as follows: 1. General survey; 2. Stravinsky, (rhythm); 3. The influence of jazz (poly-rhythm); 4. Milhaud, Honegger, Auric (polytonality); 5. Schönberg, Webern, Berg (atonality); 6. Reger, Hindemith, Krenek (the new counterpoint); 7. Gabriel Fauré and Ernest Bloch (form); 8. Ravel, Florent Schmitt, Roussel (post-impressionism); 9. Bartók and Prokofieff (folk-song); 10. Strauss, Mahler, Varèse (orchestration); 11. The youngest generation in America, Antheil, Sessions, Gershwin, Roy Harris, etc. 12. Summary.

Diverse Membership

A feature of the school is that its student body, which last year numbered 1800, is so diverse that members registered in a course are not necessarily associated with the same line of work or thought in their daily lives. For example, in the lecture course on "Modern Composers," given last spring, of the sixty-nine members only four were listed as "musicians" and one as a "music teacher." Included in the list were teachers, secretaries, housewives, librarians, lawyers, chemists, students, bookkeepers, writers, salesmen, a physician, a contractor, and a banker. Thirteen members did not indicate their profession.

Roxy Theater Chooses Tchaikovsky for Overture

For the overture at the Roxy Theater, S. L. Rothafel has selected the Finale of Tchaikovsky's Fourth Symphony this week. An added number played by the orchestra under the baton of Erno Rapée, Maximilian Pilzer and Charles Previn, is the Intermezzo from "Cavalleria Rusticana." Maria Gambarelli with the ballet corps is dancing music of Kreisler's "Liebeslied." An appropriate summer ballet, "By the Sea," is also offered by the ballet corps. Gladys Rice and Douglas Stanbury sing "O' Lovely Night" by Coleman and in addition there is a group of choral numbers in which Mr. Stanbury and James Melton, "Roxy's" new tenor, appear as soloists.

Ondricek to Conduct Master Classes in Manomet, Mass.

Emanuel Ondricek, violinist, who has closed his New York studio for the summer, will conduct master classes during August and September in Manomet, Mass. Among the pupils who will continue to study with Mr. Ondricek this summer are Ruth Posselt and Toscha Sinayeff, both of whom are to give New York recitals again next winter. Mr. Ondricek plans to reopen his New York and Boston studios for the fall and winter season in the latter part of September.

Kisselburgh Sings New Song in Joint Recital

Alexander Kisselburgh and Mabel Ritch gave a joint recital at Buzzards' Bay, Cape Cod, on Sunday, July 17. On the baritone's list was a new song, "The Pirate," dedicated to Mr. Kisselburgh by Florence Turner-Maley, Huntzinger. Other numbers were by Dubois, Brahms, Koenenman, Tchaikovsky

and Gretchaninoff. Among compositions listed for the contralto was the Bemberg aria, "Du Christ avec Ardeur."

Emma Roberts Chooses December Date for Her Town Hall Concert

Emma Roberts, American contralto, will again present an entirely new program, of equal interest to her former ones, in the Town Hall on Dec. 28. Miss Roberts is spending her vacation in the Middle West. August will be spent in Bar Harbor, Me.

"The Squaw Man" to Be Given Musical Setting

A new version of Edward Milton Royle's play, "The Squaw Man" will be given next season with music by Rudolf Friml. The play has been adapted by W. H. Post, and Brian Hooker has written the lyrics. The production, it is said, will require a cast of twenty-one principals and a chorus of eighty. The dramatic version of "The Squaw Man" was brought out in 1905 with William Faversham in the title rôle. He played the part for several seasons and then Dustin Farnam succeeded to it.

Hughes Presents Yenia Sholkova

Yenia Sholkova was presented on Wednesday evening, July 20, in the summer master class recital series being conducted at the New York studio of Edwin Hughes. The young Russian pianist opened her program with the Busoni arrangement of Bach's Chaconne. Other numbers listed for performance included a Schumann Phantasie, two Arabesques of Debussy, a Rachmaninoff Prelude, the C Major Rhapsody of Dohnanyi, and a group of Chopin compositions. Alton Jones was scheduled for recital the following Wednesday.



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In the Artists' Route=Book

Myra Mortimer, contralto, begins her four months' American tour on Nov. 7 with a Carnegie Hall recital.

Alexander Kisselburgh, baritone, is scheduled for a Cape May, N. J., recital on Aug. 14.

Jeanne Gordon has been engaged for two appearances in "Carmen" and in "Aida" with the Washington National Opera on Dec. 5 and 10.

Allen McQuhae will give a tenor recital at the State Normal School at Normal, Ill., on Aug. 3. His program will contain many request numbers.

Marion Telva, contralto, has left for Seattle to sing in four open air performances of "Aida" during the period from Aug. 4 to 15.

Zlatko Balokovic, violinist, who sailed recently to fulfill European engagements, gave his final American violin recital this year at Cornell University, Ithaca, on July 15.

Jeannette Vreeland has been re-engaged as soprano soloist by the Minneapolis Symphony for two concerts under Henri Verbrugghen on April 12 and 13.

Nevada Van der Veer has been re-engaged by the Boston Handel and Haydn Society to sing the contralto solos in a performance of "Elijah" on Feb. 26.

Ignaz Friedman, pianist, is to appear with the Beethoven Symphony at its third subscription concert of the coming season at Carnegie Hall on Wednesday evening, Dec. 21.

Oscar Wagner, assistant to Ernest Hutcheson, appeared as soloist in a performance of Gershwin's "Rhapsody in Blue" with the New York Symphony under Albert Stoessel on July 23 at the Amphitheater, in Chautauqua.

Richard Bonelli, assisted by Walter Golde, will give a program of baritone songs in the Pontiac Theater, Saranac Lake on Aug. 15, for the benefit of the Saranac Lake Society for the Control of Tuberculosis.

Simmons Sings at Cleveland Country Club

William Simmons, who has been a member of the faculty of the Cleveland Institute of Music for the summer session, gave a baritone recital at the Cleveland Country Club on Monday, July 25. Lester Hodges, who was Mary Lewis' accompanist all last season, accompanied Mr. Simmons and played a solo group.

Kipnis Will Return for Friends of Music Appearance

Alexander Kipnis, Russian bass of the Chicago Civic Opera, following London opera appearances in Italian rôles, will return to New York in time to appear with the Society of the Friends of Music at its opening concert in October. Besides his Chicago Opera engagement next season, Mr. Kipnis is booked for concerts in Baltimore, Boston and Cleveland.

Paul Althouse to Sing "Canio" with Philadelphia Civic Opera

Paul Althouse will portray Canio in "Pagliacci" on March 15 with the Philadelphia Civic Opera Company. Other parts this tenor of Metropolitan Opera will sing with the Philadelphia company during the coming season will be Avito in "L'Amore dei Tre Re," Samson in "Samson et Dalila" and Siegmund in "Die Walküre."

Kathryn Meisle Completed Engagements

Kathryn Meisle, contralto, completed a season of forty-one engagements, at Bryn Mawr, Pa., on June 11. Miss Meisle who will rest during July and August, will later leave for the Pacific Coast for her annual appearances with the San Francisco and Los Angeles opera companies. During the season she will be heard in "Tristan und Isolde" as Brangäne, as Azucena in "Il Trovatore" and in "Aida" as Anneris, with both companies. Following the coast season she will journey east, stopping at Provo, Utah, and Boulder, Colo., to give recitals. She will open her eastern concert tour in Rochester on Nov. 3 in a joint recital with Reinald Werrenrath at the Eastman School of Music.

Akron Again to Hear Raymond

George Perkins Raymond will again appear in Akron, Ohio, his home town, on Oct. 18 to open the season for the Tuesday Musical Club. Now in Santa Barbara for the summer, the tenor will fulfill a number of engagements on the Pacific Coast before returning East for his fourth season. On Aug. 12, he will appear with Elsa Alsen in Redlands and later at the Seven Arts Society in Long Beach. Los Angeles, Pasadena and Santa Barbara will also hear him. Fall bookings will cover the South and extend into Canada.

La Forge and Berumen to Take Holiday

Frank La Forge, teacher of voice, composer and pianist, will conclude his season on Aug. 15, and will leave immediately for Canada for a month's vacation. He resumes teaching again Sept. 15 at the La Forge-Berumen studios. Ernesto Berumen, pianist and pedagogue, sails on Aug. 23 for Europe. Mr. Berumen will visit France and Germany and will return to this country again about the first of October.

Brooklyn Philomela Engages Patton

Etta Hamilton Morris, conductor of the Brooklyn Philomela, has engaged Fred Patton, baritone, for a solo appearance at the Academy of Music, Brooklyn, on Dec. 8.

NEW EXECUTIVES ELECTED IN TAMS-WITMARK LIBRARY

H. H. Bowman and Sargent Aborn Named Officers Pursuant to Tams Will Probation

At a recent meeting of the board of directors of the Tams-Witmark Music Library Consolidation, new officers were elected pursuant to the probating of the will of the late Arthur W. Tams, founder of the library.

By this transaction the business arrangements are practically taken over by H. H. Bowman of Harrisburg, Pa., and Sargent Aborn of New York. The former was elected president and treasurer and the latter vice-president and secretary. Mr. Aborn, formerly known as a producer and manager of grand and comic opera, has been general manager of the institution for several years, and Mr. Bowman, a business man in Harris-

burg and president of the Moorhead Knitting Mills, has been actively interested in it for a longer period. Both were instrumental three years ago in bringing about a merger of the Tams and Witmark interests.

The original Tams collection included all of the standard operas, cantatas, oratorios, masses ever published, and thousands of excerpts. The Witmark Library was said to be the largest in existence of modern comic operas, musical comedies, etc. Since this consolidation the late Mr. Tams had been virtually retired until his recent passing, leaving the administration of its affairs in the hands of Mr. Aborn.

Dudley Buck Singers to Appear at Gallo Theater

The Dudley Buck Singers will give their first New York concert of next season on Sunday, Oct. 16, in the new Gallo Theater.

PASSED AWAY

Rexford Tillson Drowns Saving Life of His Wife



Rexford Tillson

HAVERSTRAW, N. Y., July 25.—Rexford Tillson, well-known as a pianist, organist and accompanist, and head of a conservatory of music in New York City, was drowned here yesterday when he jumped into Heaton's Pond to rescue his wife who had fallen into the water and who was on the point of being carried over the dam. Mr. and Mrs. Tillson were spending the week-end with the latter's parents, Mr. and Mrs. Clement Heaton, and were bathing in the pond which is on the Heaton estate. The water, considerably above normal level, was pouring over the dam with unusual force. Mrs. Tillson lost her footing while walking near the dam, and fell in, striking her head and being carried rapidly toward the edge of the dam. Mr. Tillson jumped in after her and was successful in pushing her close enough to the bank for those on shore to pull her from the water, but was

himself sucked down by the current and carried over the dam. Every effort was made to save him but these were unsuccessful and his body was not recovered for some time.

Mr. Tillson, who was forty-five years old, was a native of upper New York State. His parents died when he was quite young and he spent his youth in Europe studying music in its various branches in Italy, France and Germany. He was a vocal pupil of Cotogni for six years in Italy, studied organ under Widor in Paris for two years and was at leading German conservatories for piano study for several years. Besides his teaching activities, Mr. Tillson had acted as accompanist for various noted artists. He married Marguerite Heaton, New York representative of the Jaques-Dalcroze School of Eurythmics, about six years ago.

Grace Wells Heagle

JOHNSTOWN, N. Y., July 23.—Grace Wells Heagle, soprano and teacher, died at her home on July 14 following a heart attack. Miss Heagle, who was a native of Johnstown, was soloist in the First Presbyterian Church at the age of fourteen. A few years later she went to Brooklyn as soloist in the Memorial Presbyterian Church there. She studied with prominent New York teachers, and later went to Paris for further study with Jean de Reszke. On her return to this country she sang in concert and also taught.

William J. Caulfield

WASHINGTON, July 27.—William J. Caulfield, singer and church soloist, died on July 22 in his sixty-first year. For the past ten years Mr. Caulfield had been tenor soloist in the choir of the Episcopal Church of the Epiphany. He was a member of a number of national capital musical organizations. Mr. Caulfield was sixty years of age.

Mrs. Robert M. Terry

HUDSON, N. Y., July 23.—Mrs. Robert M. Terry, mother of Robert Huntington Terry, composer, died at her home here yesterday of heart disease. She is survived by two sons, Mr. Terry, the composer; and William Clark Terry.

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What the Cards Reveal to Holiday Seekers



WHERE FORTUNE FULFILLS HER ROSIEST PROMISES

1, Elisabeth Rethberg on a High Horse. The Rocky Mountains Claimed Her Before She Left for Ravinia. 2, Nothing But Blue Skies Does Zlatko Balokovic See on the French Riviera. 3, Ann Mack in the West With Her New Sedan Which Takes Her There and Brings Her Back. 4, There Is a Nine-Hole Golf Course on Robert Steel's Place in Pennsylvania, Where He and His Sister Are Having an Athletic Vacation. 5, Isabel Richardson Molter Rocks and Sings Beside the Arbor as She Scans Her Interesting Program for Next Season. 6, When Weakness Is Strength. Franz Proschowsky With the One That Didn't Get Away at Greenwood Lake, Minn. 7, In the Good Old Summer Time in a Good Old Southern Town. Louise Biedenbarn at Home in Louisiana. 8, A Farewell Get-together of the Dudley Buck Singers at Mr. Buck's Home Just Before They Part for the Summer Months. Standing from Left to Right They Are: Henry Moeller, Marguerite Hawkins, Marie Bard, Frank Forbes. Seated: Leslie Arnold, Georgia Graves, Mr. Buck, Alma Milstead, and Boardman Sanchez



ROSS my palm with silver and the cards will tell for you their secrets," says the Gypsy wife in response to the query of where the artist in search of a holiday will spend the playtime months. In a calico lap she mixes with lean, brown fingers a soiled deck of cards, assorting them, studies them.

Behind her looms the Gypsy home, resplendent in vivid curtains which blow outward in the breeze and grasp wisps of Spanish moss from the low-hanging branches. Before her stretch the hills and vales of a verdant countryside, a white road leading to the site of tomorrow's camp, where perhaps there is a lazy green river for a refreshing plunge, or a grapevine lopped at just the right height for swinging.

Tomorrow around each bend a new adventure will await the coming caravan. Danger may lurk ahead; the wagon-cupboard may contain only coarse meal and hard cheese, and there may be far too many mongrels trailing between the wheels of the moving house.

The Roaming Urge

But not one of this carefree band would trade places with the veriest of golfing millionaires—and who is there to blame them? Surely not our tune-makers, who dote on nothing more than freedom after a season of exacting engagements about town. For in spirit they are no less Gypsies than these swarthy folk who express their love of life in gay colors, spangled boleros and a refusal to stay put.

Musical nomads, too, feel the urge to go a-roaming to places where all days

are void of curtain-calls and the open road fires the latent Gypsy imagination and leads them on to lands-end along the dusty highway.

The pictures shown here would indicate that the cards revealed an infinite variety of scene and occupation for those artist friends of ours who crossed the Gypsy palm with silver. From Kansas City to the Riviera they are scattered to play their rôles of children of the outdoors until the manager's call of "Come ye back" (no, not to Mandalay) "to the stage that awaits you," sounds a tocsin.

First on the left we have Elisabeth Rethberg, soprano of the Metropolitan, astride her horse "Jenny" in mountains famous for their rocks. The lodge in the background is one those long, low, rambling affairs, all filled with bear

skins, Navajo blankets and the like. Horse and rider have just hurdled a particularly unhurdleable embankment of sticks and stones. Hence the look of righteous pride on the rider's face. The horse doesn't seem to be smiling, but anyway he looks proud. Mme. Rethberg is now singing at Ravinia.

Mediterranean Melody

On the French Riviera, Zlatko Balokovic, violinist, basks in sunshine that is one of the dependable features of that part of the world. Mr. Balokovic finds the sound of Mediterranean waves lapping a white shore extremely agreeable.

Ann Mack, soprano, steps from her coach, which happens to be a new sedan, to her front lawn in Kansas City. Her pup simply won't be taught to ride

the running-board, which seems to Miss Mack quite incomprehensible.

Looking very holidayish are Robert Steel, baritone, and his sister, at his home in Lansdowne, Pa. Mr. Steel has been strolling about and playing golf. Having been a member of the college golf team at Cornell, it is only reasonable to expect that his most important piece of luggage is a golf bag. He is soon to leave for Boothbay Harbor, Me., and will later sing at the Atlantic City Steel Pier.

Isabel Richardson Molter, soprano, likes to be comfortable when working. Here she is vocalizing in anticipation of her next season's engagements, which include appearances in five States.

Salvaging the Salmon

Fishing is Franz Proschowsky's weakness, although strong old Isaak Walton himself could hardly have done better than land this seven-pound land-locked salmon on a fly. At Greenwood Lake, Minn., Mr. Proschowsky is casting and reeling to his heart's content.

Of course the very highest spray of crepe myrtle looks the best to Louise Biedenbarn, contralto, and she is making a valiant effort to reach it. At her southern home in Louisiana she is resting and getting ready for another concert season.

On the terrace of Mr. Buck's West End Avenue home the Dudley Buck singers get together after a farewell luncheon before disbanding for their summer vacations. The singers are: Henry Moeller, Marguerite Hawkins, Marie Bard, Frank Forbes, Leslie Arnold, Georgia Graves, Alma Milstead, and Boardman Sanchez. Mr. Buck, of course, is their chief.

HARRIETT HARRIS.

Historic Nuremberg Echoes to Song

NUREMBERG, July 5.—High artistic standards and many new works marked the first of a series of "Singers' Weeks," to be held every two years in this city. The first was held July 2 to 4. A number of male choruses from various German cities participated under their own conductors. The festival is the outcome of a movement to improve the quality of compositions written for the male chorus, and also to elevate the standards of performance. Absent were the inane ditties which have unfortunately become associated with some male chorus prize-singing. In their place the six concerts brought performances of sixty works by contemporaries. Most of these had qualities of artistic plan

and, in some instances, they were even of striking originality.

In order to secure the best of the contemporary output, the committee invited composers to send in their works for selection. Some 1800 were considered, and from these three-score were chosen. Among the composers represented were Strauss, Hausegger, Hugo Kaun, Georg Schumann and many younger figures.

The vocal works given included several short cantatas, one of which was for chorus, soloists, organ and large orchestra. Orchestral interludes and interesting scoring combinations included one accompaniment for four horns. Several of the works, which were finely sung, were written in polyphonic style.